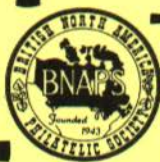


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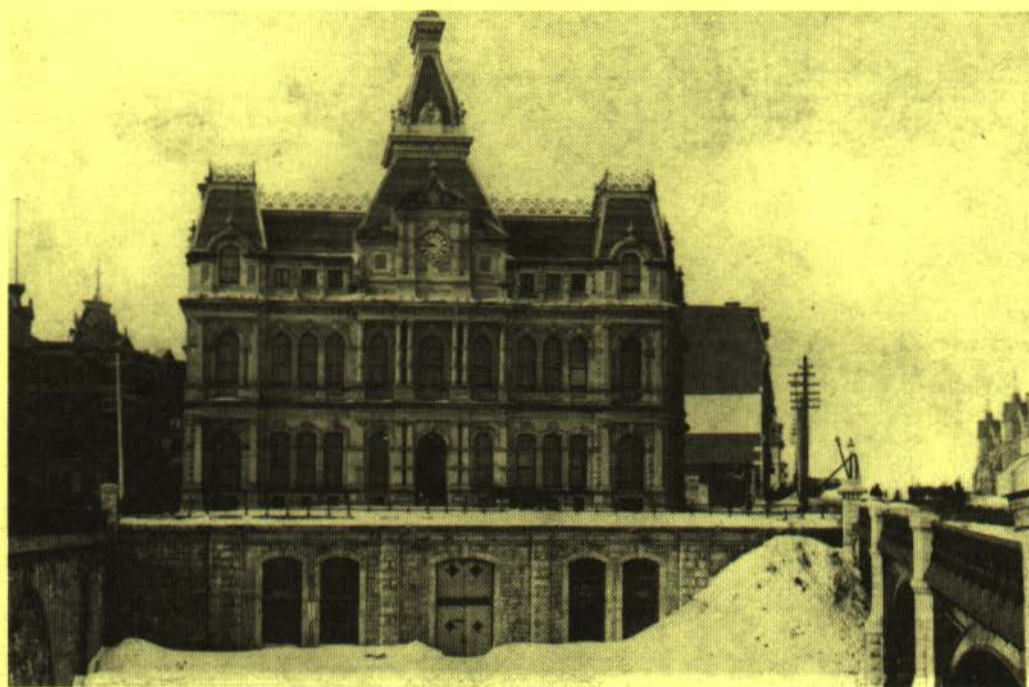
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BNA**Topics**



The Official Journal of the British North America Philatelic Society Ltd
Volume 59 Number 4 Whole Number 493

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The image on the front cover was provided by Ron McGuire to complement his article on post office architecture. It shows an unusual winter view of the "Old Ottawa Post Office" by George McLaughlin, from his collection in the Public Archives of Canada, reference #PA-51843. It is also unusual because it was taken from canal level, and shows the entrance where boats unloaded for both the Post Office and Customs Department.

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BNA**Topics**, Volume 59, Number 4, October–December 2002

Editorial: Chequebook philately

WHEN high-end philatelic items are purchased for a lot of money, one would expect that the buyer would do some work on them, establish and verify their significance, and exhibit them or write them up in the philatelic press (*Topics* is a good choice for the latter). It happens too often that material is lost to philately, until the owner dies. The items are thrown in the vault and left there—rather similar to the art accumulator who buys expensive paintings and shows them to no one.

If I spend \$100+ on a cover, I will investigate it before I buy, and then when I prepare its write-up. By *investigate*, I mean looking up reference material, consulting philatelic colleagues, examining it closely, and so on. I expect to understand as much as possible about it. Yet there are accumulators who spend thousands on an individual item without bothering to learn about it—they rely on “Dealer ‘X’ says it’s important.”

A recent example is the Sudan booklet as discussed by Dean Mario. Someone paid \$9000+ (including taxes & tip) for what is very likely a bogus item—doubts about its legitimacy had been raised previously in the literature. A much pricier item is the so-called postmaster’s provisional (1851).

Sometimes expensive gewgaws do get exhibited. If the owner has done his homework and understands the material, the exhibit can be spectacular. On the other hand, a recent Grand Award exhibit consisting of very expensive-appearing items displayed very limited knowledge in its write-up.

For example, a 3d New Brunswick cover was shown with two clear and different numeral grid cancels on the stamp, evidently indicating that the cover travelled in the mail system from Fredericton to Saint John. The description did not mention the rare phenomenon (if genuine) of two different numerals on the same stamp; what is worse, the cover showed a Saint John shipletter straightline, which is inconsistent with the Fredericton numeral, not to mention the stamp. I suggest that this cover had been a genuine stampless cover to which the stamp (and grid cancels) had been added.

There were other improbable items in the exhibit, and the notes were meagre, very often missing the significance. In other words, the knowledge element was not demonstrated. However, the judges were impressed by the expensive material, and awarded it the Grand Award, which it has won several times before at other shows. (I began to demonstrate some of the problems in the exhibit to a couple of the judges before the awards were announced, but when I got to the third item, they had to leave and said that in any case, the awards had already been decided!)

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duplex cancellations	postal stationery
Edward VII issue	precancels
exhibition & fair covers	PEI postal history
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1859 first cents issue	Quebec postal history
first day covers	Quebec tercentenary
flag cancellations	railroad post offices
foreign covers	rate covers
forgeries	registered covers
International machine cancellations	registration stamps
Jubilee issue	revenues
large queen issue	Royal train covers
legislative markings	Saskatchewan postal history
literature	semi-official airmails
Manitoba postal history	ship cancell'ns, markings & viewcards
map (1898) issue	slogan cancellations
maple leaf issue	small queen issue
military postal history	special delivery stamps
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Canada's post office architecture: Second Empire & Romanesque Revival

CR McGuire

THIS is an updated and revised version of an article published in the catalogue for STAMPEX Canada in May 1985. STAMPEX was an annual exhibition taking place in Toronto, during the period 1972–1987. Each was unusually very well done, and I considered them the best stamp show of the year. I had the honour to write the feature article for the organizer's souvenir catalogues starting with the 1979 issue, through to the last one.

This study was intended to be the first of a series on the major architectural styles of Canada's post office buildings. Unfortunately, subsequent articles were not prepared. However, in future issues of *Topics*, I will have short articles on this subject, mini-versions of what I had planned originally.

Often I am asked, "Is there an aspect of philately that has not been covered by collectors or researchers? I would like a new interest, with scope for study and expansion." Of course there is—it just requires some imagination.

An area of what I consider to be postal history that has fascinated me for years are the buildings where all postal history literally begins—the post offices themselves. One cannot collect buildings (but see the article by Owen White [w, 45] if you wish to purchase one or two that have recently come on the market—they are used, but presumably well-centred in the town). However, "discarded" post offices (as well as other public buildings, such as banks and railway stations) have been restored or altered to continue to be used for new purposes by entrepreneurs and communities that have recognized the beauty of the architecture of these important historical structures. There is a simple alternative to collecting the buildings—collect *photographs* or *picture post cards* of post offices. If you want an additional challenge, collect only cards actually used and postmarked from the appropriate town.

After completing a university course in the history of Canadian architecture, I began to notice and understand the fine points of the various styles. I now enjoy looking at old buildings, studying them, trying to date their period of construction and identify their architectural elements. My interest prompted me to prepare this article on one of the several main styles used by the Department of Public Works for Canada's public buildings. In future articles, I intend to cover the other architectural styles used for post offices

Keywords & phrases: post office building, architecture

including the unusual, eclectic ones found in the small communities which had their post offices in multipurpose buildings and private homes.

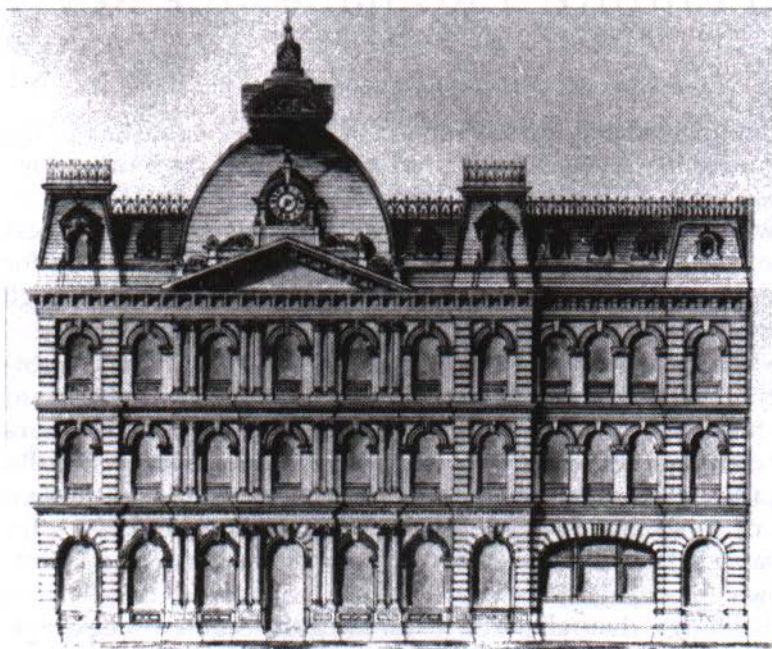


Figure 1. Architectural drawing for the Toronto Post Office (c 1870)

The following is from [cw, 50]. The drawing referred to in the quote is shown in Figure 1.

The Toronto Post Office marked the beginning of a ten-year reign of the Second Empire style in federal architecture. Its building history reveals that this change was not caused by the arrival of T S Scott in 1871 as chief architect, but by conscious government policy to create a new and more progressive public image through its buildings. Although Scott was responsible for orchestrating this massive programme of Second Empire building, the stylistic transition actually began prior to his appointment.

In March 1870, John Dewé, Post Office Inspector for the Toronto Division, submitted a set of plans to chief architect, F P Rubidge, for the new Toronto Post Office which he described as "chaste, elegant and in perfect taste and highly creditable to Mr. Mullett, the architect by whom they have been drawn." Although these plans have disappeared, one can be fairly certain that they featured the Second Empire style, for their designer, Alfred B Mullett, chief architect for the Treasury Department in Washington, was well known as the leading American exponent of this new fashion. Mullett was never called upon to produce any further plans; instead, the commission was given to Henry Lang-

ley of Toronto who had already demonstrated his proficiency in this idiom with his design for the Lieutenant-Governor's residence in Toronto. The drawing probably represents one of Langley's preliminary proposals which could date as early as 1870. In the final version, a pediment and coat of arms were added over the main entrance and the east wing was eliminated. It would appear from this early design that even in those pre-Scott days, the taste for Second Empire was fully developed.

Ottawa's main post office

Now known officially as the *Old Post Office*, it is listed with the National Historic Sites in their Canadian Inventory of Historic Buildings (CIHB) under geocode 061070030. The following is from [CW, 52].

The favoured site for the new Post Office was located in what is today Confederation Square, directly across from the East Block of the Parliament Buildings. The objection was raised that a building in this location would injure the view of the Parliament Buildings; however, Chief Architect T S Scott felt "that the façade of the Post Office could be so made as to accord with, and be erected in the same style as 'public buildings.'" [Supervising architect, Walter] Chesterton's design obviously did not borrow any of the gothic detailing of the Parliament Buildings. The use of pavilions, towers, mansard roof and iron cresting is common to both designs, creating a unified skyline of a lively and picturesque nature. The unusual tower-like feature over the central pavilion of the Post Office is unique to the Department of Public Works Second Empire designs and was probably intended to give a stronger vertical emphasis to further harmonize with the nearby Parliament Buildings.

The building was designed and constructed under the control of the Department of Public Works (DPW). The Chief Architect was Thomas Seaton Scott (1826–1895) [P, 19] who immigrated to Canada from England in the 1850s. He soon established a small private practice in Montreal which he conducted until being appointed the first Chief Architect of the DPW in 1872. It was primarily an administrative position and he held it until 1881. Scott is best known for his work in the Gothic Style. This includes several small Anglican churches and the extension to the West Block of the Parliament Buildings (1874–1877). While he was with DPW, Scott directed the government's large post-Confederation building programme, which produced some of Canada's finest examples of public buildings in the Second Empire style. The Ottawa Post Office was one of them. After his initial involvement with the design of this building, Scott subsequently seems to have been just a project administrator; in the DPW General Report [DPW, 181] Walter Chesterton is listed as "Superintending Architect". I was unable to locate any biographical data on Chesterton except that he was a "local architect" [NCC, 453].

The earliest non-official reference to the building that I located was the

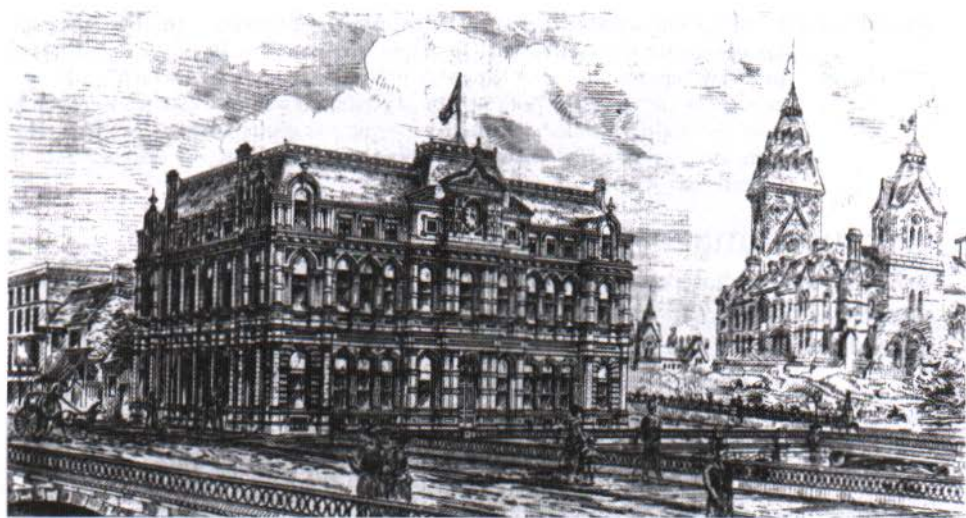


Figure 2. Artist's conception of the Ottawa Post Office (1873)

Wood block from the *Canadian Illustrated News*.

19 July 1873 issue of the *Canadian Illustrated News*. This popular contemporary magazine gave an excellent description of the proposed building, accompanied by a fine wood block engraving of an artist's conception (Appendix I and Figure 2) [CIN, 11 & 37]. It is interesting that the building façade was slightly different when completed, as we see in another wood block print which appeared in a later issue of the magazine (Figure 3). Note that the latter view has a central tower and smaller ones over each end pavilion while these towers are absent in the first one.

I was told by an associate that the Ottawa Post Office was based on the plans for its Toronto counterpart (built 1871–1874), but I was unable to find any official document that confirms this. However, the façades of the two buildings are definitely similar (compare Figures 4 & 5 with Figure 6). The interiors could be almost identical, because they appear to be approximately the same dimensions—except that the Toronto Post Office has a fourth story. It was built under supervising architect Henry Langley's watchful eye [CW, 50].

References in the various DPW reports are sparse; they nevertheless contain useful pieces of information on various projects. The first concerning the Ottawa Post Office was in the 1872 report (p 33).

OTTAWA CUSTOM HOUSE, POST OFFICE AND INLAND REVENUE OFFICE

A site has been chosen for the erection of a building to serve the purpose of a Custom House, Post Office and Inland Revenue Office. The site chosen is

C.R. McGuire P.O. Box 15881, Station "F", Ottawa, Ont., Canada, K2C 3S8

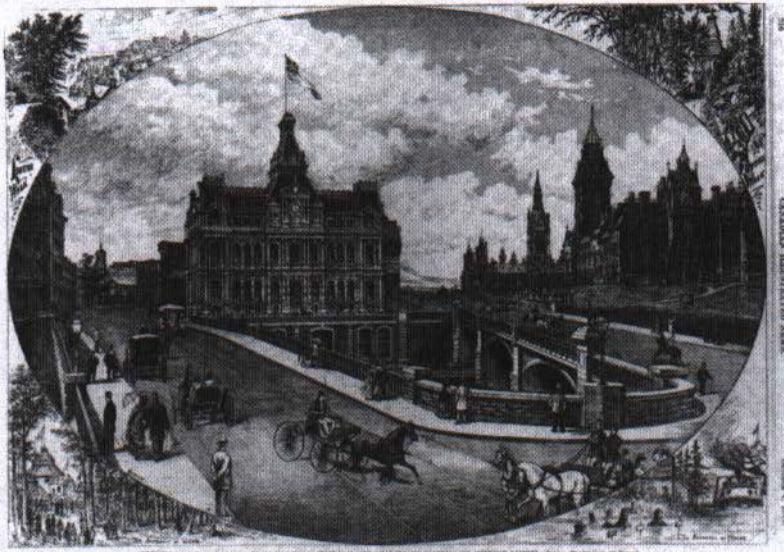


Figure 3. Earliest known view of “new” Ottawa Post Office (1879)

[CIN, 4 October 1879, p 316] Reproduced on stationery by the author in 1985. The legend on the original read, “Ottawa—the Post Office and Centre Block, with East and West Blocks, Sappers and Dufferin Bridges—from a photograph by W J Topley”. Sappers Bridge was so-named for Col By’s engineers who built the Rideau Canal, and Dufferin Bridge for the Governor-General. Topley was a well known Ottawa photographer.

between the west end the Sappers Bridge and the new bridge in course of construction over the Rideau Canal, at the end of Wellington Street.

Sappers Bridge was built of stone in 1827 and joined Rideau and Sparks Streets. Dufferin Bridge, the “new bridge” was built in 1872 of iron and connected Rideau and Wellington Streets. Both were replaced in 1912 with the present triangular structure. This location was ideal for the Post Office as a convenient point, easily accessible to the residents of Ottawa’s upper and lower towns as well as to the canal and railway stations.

In the 1873 Report, the design is described as “Palladian”. This is not unusual; Cameron & Wright [cw, 7] observed in 1980 that the term *Second Empire* (referring to this style) is probably of post-World War II origin. Contemporary writers used the terms Renaissance, Palladian, Italian, Italian Renaissance, Classic, Modern Classic, or Free Classic to describe this style. Just as architectural types are eclectic, so are their names, largely because most styles are not pure, but are compositions of elements of several.



Figure 4. Toronto's eighth post office (c 1905)

The 1874 report notes that the sole original contractors, "Messrs Hatch Brothers, failed to carry out their contract", and in the usual colourful language of the period, "it was necessary to take the work off their hands and relet it." DPW was taking no chances on further delays because the "necessities of further accommodation in the present Post Office and Customs House are increasing" and they engaged several specialized firms the second time the contract was let: John Webster, Ottawa—masonry and brickwork; Messrs Cameron and Moodie, Kingston—carpentry; Godfroi Chapleau, Montreal—iron work; R Mitchell, Montreal—heating; Blythe and Kerr, Ottawa—plumbing.

The main construction was completed in spring 1876, with some minor work done by DPW in 1877. The 1 May 1876 issue of the *Ottawa Citizen* carried an excellent report describing the official opening (Appendix 2), and how elaborate and beautiful the building must have been.

Over the years, general repairs and improvements were made to the building. For example, electric lighting and updated heating was installed. Then tragedy [DPW 4, 16–17] ...

CITY POST OFFICE

On January 4, 1904, the greater part of the first floor inside, the attic storey, and the unfinished left over, were destroyed by fire, and the ground floor damaged by water, and immediate steps were taken by the provision of a temporary

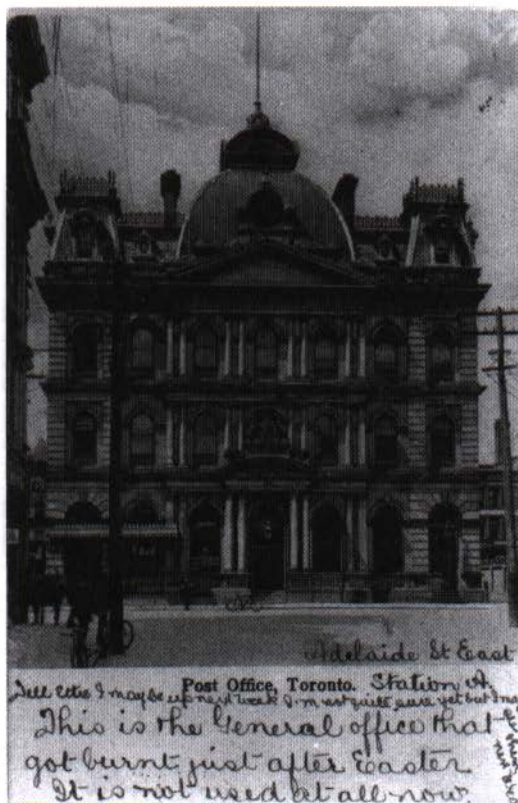


Figure 5. Post office, Adelaide Street, Toronto

A letter carrier running with a letter in his hand has been drawn in on the left of the main door. Postcard manufacturers often improved or updated their cards in this way. The notation (dated 10 October 1906) reads, *This is the General post office that got burnt just after Easter. It is not used at all now.*

roof covering and other works to render it fit for re-occupation by the postal authorities; all of which was accomplished by January 28, 1904. The Customs and Inland Revenue Department which had quarters in the building were removed to the Wood's Building (Queen Street), and the Seybold Building (Sparks and O'Connor Streets). It is intended to take down the attic storey walls, erect on the first floor walls another storey similar thereto, and replace the attic storey thereon.

Plans, specifications, etc prepared, and work carried on under the superintendence of the department.

For more on post office fires, I recommend the excellent study [s]. From the quote and the 1905 report, we learn that the building was rebuilt with a fourth storey, and from the two contemporary picture postcard views (Fig-



Figure 6. View of pre-1904 Ottawa post office
On left is Sappers Bridge, at right, Dufferin Bridge. Post card is dated 1906.



Figure 7. Post-1904 Ottawa post office



Figure 8. Souvenir artifacts showing the Ottawa post office (c 1902–10)

Clockwise: sepia photograph behind glass with decorative brass corners (a companion piece with a photograph of the Parliamentary Library is known); coloured post card mounted on wood, with decorative border made by wood burning; oval plaque with sepia photograph; glass paper weight with miniature view; bronze art nouveau ashtray with relief view; brass frame with post card.

ures 6 & 7) we see that the “new” version is missing the former’s projecting central tower. The clock was eventually removed in the 1920s.

In 1922, the first indication came that the beloved landmark, of which Ottawans were very proud and often used as their uptown meeting place, was destined for a death far less illustrious than the fire it had survived (Figure 8 is a photograph of six of the many contemporary souvenir artifacts depicting the popular Post Office.) The Federal Government announced that a memorial would be erected “to express the sentiments of the people of Canada ... in the Great War ...” [DPW37, 9]. However, in typical government fashion, it was not until 1935 that the project finally went forward. The “honor” of destroying one of the finest examples of Victorian-era Post Office-Customs House architecture went to C Betcherman Iron Metal Co Ltd. and their “work” was completed in 1938.



Figure 9. Confederation Square and the Ottawa post office

The post office appears left centre. It was opened officially by George VI and Queen Elizabeth in 1939. The National War Memorial (centre) is situated on the former site of the old Ottawa post office. Confederation Square was originally known as Connaught Place until 1927. See also Figure 50.

The National War Memorial was constructed immediately afterwards and unveiled on 19 May 1939 by King George VI and Queen Elizabeth during their famous Royal Visit to North America. This was just as the short-lived period of peace that followed the “war to end wars” was coming to a close. Similarly, an era in Ottawa’s postal history had come to an end. Figure 9 shows what is known officially as Confederation Square, but locally as Confusion Square, owing to traffic congestion at peak periods.

Behind and to the left of the War Memorial is Postal Station B, a Beaux Arts style building with a Chateau roof to blend with the surrounding government buildings. Although not completed until December, the building was officially opened by their Majesties. It became the new Central Post Office—but not the main one—although it served to accommodate many of the patrons who had used the old one when it was across the street. The Postal Terminal (Station A) constructed in 1935 on Besserer Street with direct access from behind the building to railway tracks and the Railway Mail Service became Ottawa’s main post office.

Government public architectural style ’71–’81

The Second Empire style of architecture came to Canada via the United

States. It developed originally in France during that country's Second Empire. This style was utilized by both private and public sector architects for institutional, public and private structures. By the end of the nineteenth century, pure Second Empire architecture no longer influenced Canadian architects or builders [c.w., 6]. Some of the main elements of the style are:

- mansard roof which is more wall than roof but protected with typical roof coverings, e.g., shingle, tile, slate or metal
- dormer windows projecting from the roof
- line of decorative cast iron cresting running along the top of the roof
- round-headed windows and entrances
- symmetrical proportions
- central towers
- pilasters
- pavilions at corners with mansarded towers

There were many Second Empire buildings constructed by DPW during the style's heyday decade. In addition to the one in Ottawa, there were a number of other post offices.

Table. Other Second Empire style post offices

city	location	const dates	architect	(*)	material	Fig
Guelph	(1) St George Sq	1876-78			stone	10
St John (QC)	(1) Richelieu St	1877-80			brick	11
Windsor (ON)	(2) Pitt St	1878-80			stone, brick (3)	12
Victoria	Government St	1873-74	B W Pearce, Res Eng		brick	13
Toronto	Adelaide St	1871-74	H Langley Sup Arch		stone, brick (4)	14
Montreal	St James St	1872-76	HM Perrault Sup Arch		stone	15,16

(*) All projects of Department of Public Works.

(1) Also used by Customs and Inland Revenue.

(2) Also used by Customs.

(3) Stone on two sides, brick on the other two.

(4) Stone façade, brick sides.

According to the CIHB records, none of the above nor any of Scott's other Second Empire post offices remain. Listed, however, are 11 standing structures built during Scott's tenure with DPW, six of them railway stations. The Victoria Customs House is similar to a post office, although it is one of the less elaborate versions of the style. For this reason it is illustrated here (Figure 17). On 9 September 1881, Scott took a leave of absence (poor health) and resigned soon after. The Stratford Post Office (Figure 20) was probably his last DPW design. The floor plan was signed by Scott on 8 September 1881 and is preserved in the Public Archives of Canada (now known as the

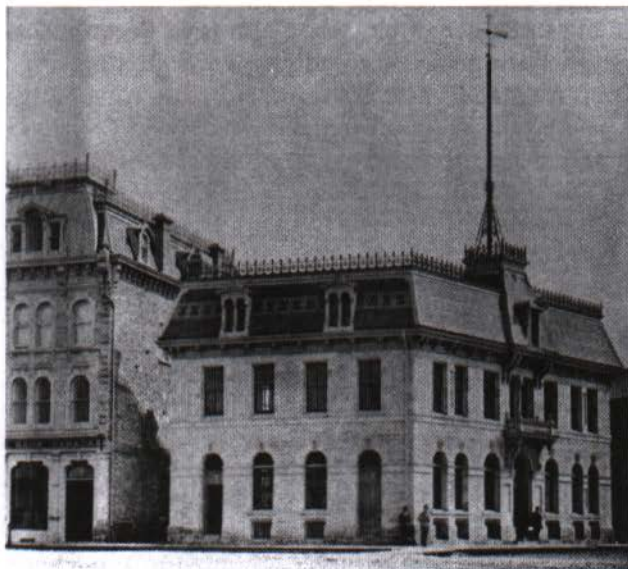


Figure 10. Second Empire post office in Guelph (completed 1878)
A less elaborate or stripped version of the style.

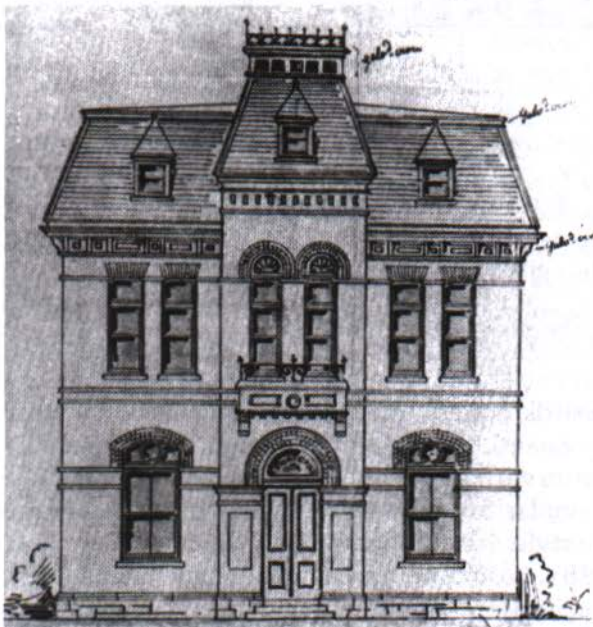


Figure 11. Second Empire post office in St John QC (completed 1880)

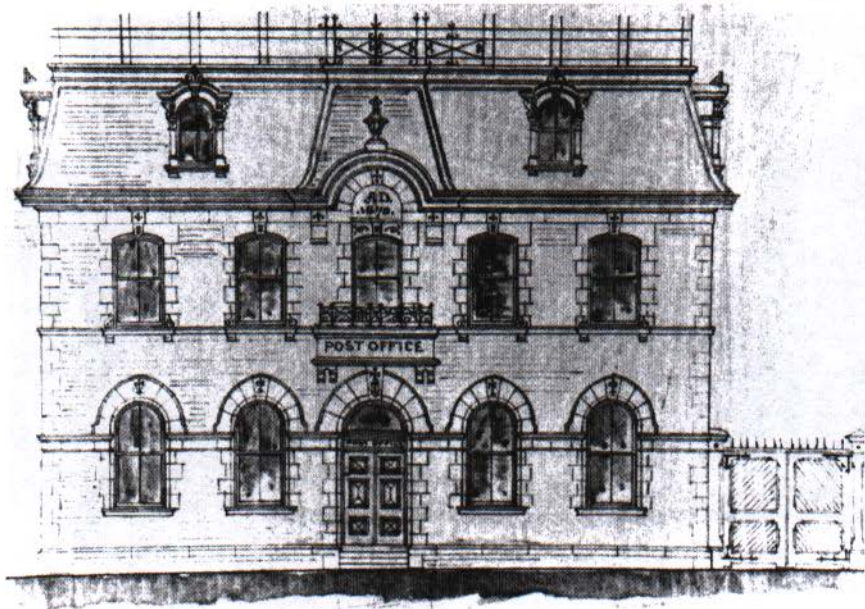


Figure 12. Second Empire post office in Windsor ON (completed 1880)



Figure 13. Second Empire post office in Victoria (completed 1874)



Figure 14. Second Empire post office in Toronto (completed 1874)
Showing its location, which creates a grand formal prospect in the streetscape.

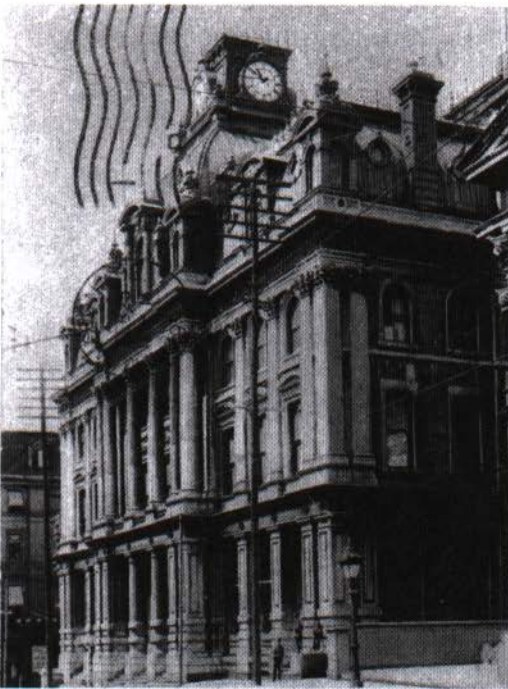


Figure 15. Second Empire post office in Montreal (completed 1876)



Figure 16. Architectural drawing of the Montreal post office
The completed building had a different roof line, and no statue above the clock.



Figure 17. Customs House in Victoria (Second Empire)

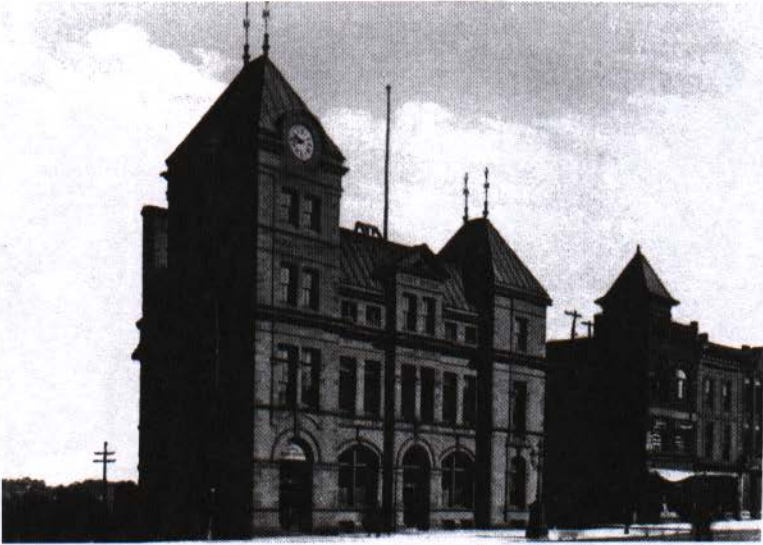


Figure 18. Calgary post office

Mixes elements from Second Empire, Italianate and Romanesque Revival styles; a fine example of architectural eclecticism. Constructed of rough-faced stone.



Figure 19. Nelson (BC) post office, Romanesque Revival

Constructed of brick and stone.



Figure 20. Stratford post office (Romanesque Revival)
Possibly Scott's last design for the DPW. Constructed of brick.



Figure 21. Moose Jaw post office, Romanesque Revival, brick



Figure 22. Portage la Prairie (MB) post office, Romanesque Revival, stone

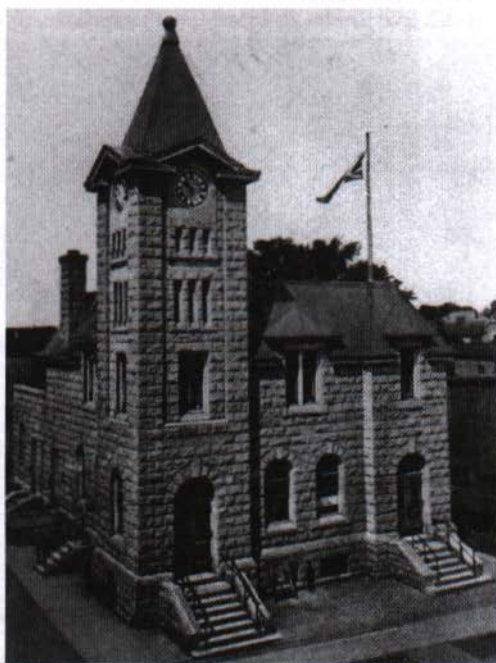


Figure 23. Shelburne (ON) post office, Romanesque Revival, stone



Figure 24 & 25. Hull (QC) & Bathurst (NB) post offices, Romanesque Revival
The Hull post office was constructed of ashlar and rusticated stone, while that of Bathurst was constructed of local flat stone.



Figure 26. Liverpool (NS) post office, Romanesque Revival, brick & stone



Figure 27. Bonaventure Station, Montreal; Second Empire



Figure 28. CPR Windsor Station, Montreal; Romanesque Revival

National Archives of Canada). Thomas Fuller succeeded Scott as Chief Architect and became responsible for the construction.

Romanesque Revival style, c 1882–1914

While the Stratford post office has some Second Empire elements, it is the first post office in the basically asymmetrical picturesque *Romanesque Revival* style which Fuller used for the many buildings constructed during his tenure (1882–1897) with DPW. Illustrations 18–26 indicate that there are Romanesque post offices across Canada. Fortunately a number still survive today, though few are used as post offices.

Like the Second Empire style post office, the Romanesque examples were built of brick, stone or combination of the two. The choice depended upon local availability of materials. Invariably the post office continued to be located in a prominent, central location in the town. This was for several rea-



Figure 29. Place Viger, CPR Hotel & Station, Montreal; Chateau style

sons: to make the Dominion governments' presence obvious, for easy access by the public and for close proximity to the railway station normally located nearby, for the purpose of receiving and forwarding mail by rail. While the size of the building depended upon population, mail volumes and the number of other government departments to be accommodated, size was also often an indication of the political power of the local Member of Parliament.

Scott continued to reside in Ottawa until his death in 1895 and did very little architectural work. His only major project was in 1889 when he designed the Grand Trunk Railway's Bonaventure Station in Montreal. It was a modified Second Empire style structure which was by then an outdated form of architecture [WR, 216]. Nevertheless, to my knowledge, it was Scott's final contribution to the public architectural history of Canada, and it was indeed a significant bequest. It is worth noting that with Scott's building, Montreal had railway stations in three different architectural styles, representing consecutive periods in Canadian public architectural history—Second Empire, Romanesque Revival, and Chateau eras (Figures 27–29). As with all railway stations, they were directly involved in the movement of mail, until this important service (railway post offices) ceased in April 1971.

Post offices on stamp

In 1985, I was asked for suggestions concerning a special stamp issue to publicize CAPEX '87 (Canada's third international philatelic exhibition) to be held in what was once Canada's philatelic capital, Toronto. I thought that the only appropriate subjects were the long overlooked postage stamps of the former stamp-issuing provinces not already covered by earlier "stamp-on-stamps", or a series showing the different architectural styles used for Canadian post office buildings.

To my surprise and pleasure, one of my ideas was accepted, and the stamps were very well executed (Unitrade #1122–1125 & 1125A). My other preference was again suggested for the Canada'92 World Philatelic Youth Exhibition, held in Montreal. As historian for the postage stamp programme, I put considerable effort into locating suitable examples to be reproduced on the stamps. However, politics entered the picture at the last moment, and the designs on Unitrade #1404–1407 & 1407a were used. (When 1407a–i was issued, I knew that Canada was *definitely* in the same league as the majority of the world's stamp-issuing entities—all with dubious ethics.)

I did have some minor satisfaction when the as-yet overlooked stamps of the provinces appeared on stationery envelopes (Webb EN 128–133). I still think that they would have been far more appropriately reproduced as postage stamps, similar to their counterparts, Unitrade #314, 399, 753–756 & 756a.

The 3d beaver has appeared more than once in stamp-on-stamp format. (I cannot say what the most recent use was, because I have not replaced my 1997 Unitrade catalogue, and with today's "improved" larger format, I intend to ignore subsequent editions.) With Canada Post's constant quest for new "products" for the marketplace, I am sure that someone will come up with the "new" idea to have more stamp-on-stamp issues in the future. I hope that my original suggestion will finally be implemented, and that the stamps will be engraved properly.

I am amazed constantly that revenue generated by CPC products never stops increases in postal rates & fees. Could it be that profits must help defray the also ever-increasing salaries & benefits for Corporation executives?

Following are details of the post office building stamps, taken from pages 9–12 of the 1987 Annual Collection [CP].

Toronto The city of Toronto's first post office (the town of York became the city of Toronto in 1834) was also the residence of its first postmaster, James Howard. This Georgian brick structure built by Howard in the period 1833–35 was a focal point for Toronto's population of 9000.

When politics forced changes in 1837, Howard was ousted from his position, and the post office relocated. Subsequently, the building itself changed dramatically in appearance and function. It served as a boy's school, an air force recruiting centre, a warehouse, and as cold storage for eggs and cream. The original Georgian architecture gave way to Victorian in 1870. A century later, it was slated for demolition. However, its true identity was rediscovered, and it was resurrected on its sesquicentennial as a museum and recreation of the original post office. It still operates today as "Toronto's first post office" (Figure A).



Figure A. Toronto's first post office

An appropriate first day of use of Unitrade # 1122; it is # 416 of 500 on a folded letter, with a red wax seal (reading "ENTRE NOUS"), as a letter of the period would have been. The black cachet, is a crude representation of the building. There is a red reproduction of the first circular date stamp in use at the city of Toronto, a double circle. The building was restored and re-opened in 1983.

Battleford (SK) By contrast, the post office in Battleford has remained practically unchanged since it was built during the western settlement boom in 1913. Architecturally, it was typical of the Romanesque-type post offices of pre-World War I design.

These brick and stone constructions, distinguished by a clock tower & mansard roof, were intended to create a recognizable federal image in areas recently settled by immigrants, and to foster stability during periods of rapid growth. More than 25 Canadian post offices of this style were built.

After almost 75 years, this building is still a conspicuous landmark, it is architecturally intact, and fully operational as a post office.

South Nelson (NB) Now known as Nelson-Miramichi, this town had had postal service since 1853. However, its first post office building was not constructed until 1927. Its design was typical of small town post offices built in this period—a one storey brick building with one side mirroring the other. As neighbouring post offices closed, the South Nelson office grew, consolidating the rural mail services in the area.

Saint-Ours (QC) Saint-Ours (this is the modern spelling; the original spelling is simply St Ours) waited even longer for a proper post office building. During the period 1853–1932, all postal business was carried out in a local store, and the storekeeper was the postmaster.

Construction of a new building had been approved in 1913, but disputes

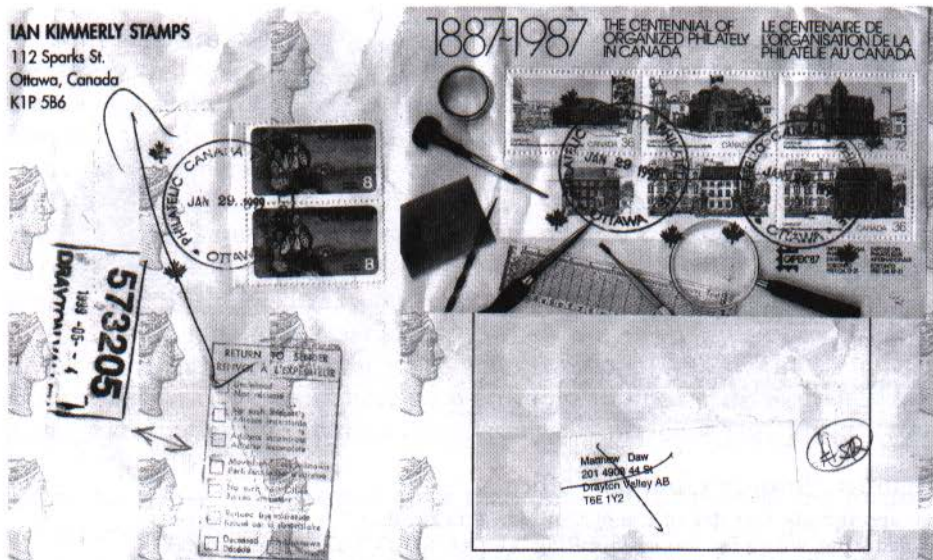


Figure B. Quasiphilatelic use of the souvenir sheet

over the site and then the outbreak of war prevented it from being built. After years of persistent demand, in 1940, a two story stone building was erected. This was an unusual building material, but was probably a result of non-availability of other materials during wartime.

The souvenir sheet was issued to mark the centennial of organized philately in Canada. Displayed on it are the tools of steel engraving and of philately. Aside from the four stamps picturing the post office buildings, it also shows two die proofs of the Toronto post office, one of the lithographic or colour portion, the other of the steel engraved or line portion.

The stamps were designed by Toronto illustrator John Mardon. He became closely acquainted with all four buildings—from the ground and the air—before portraying them in watercolours and line drawings. By using the perspective of a pedestrian, and by including the community context and highlighting the post office in colour, he has lent a human and approachable quality to his subjects.

As with the majority (or so it appears) of Canadian postage stamps issued since 1981, the post office buildings issue has an “error”—Unitrade #1125A*i* has the black inscription doubled. Unitrade 1125A*b* exists only on the souvenir sheet. The other values exist on both the sheet and in panes. They may be distinguished by the colour of the text; Unitrade 1124*i* is a variety known as the “broken sidewalk”, and is found in position 50.

Figure B shows part of an 8"×10" envelope franked with the souvenir

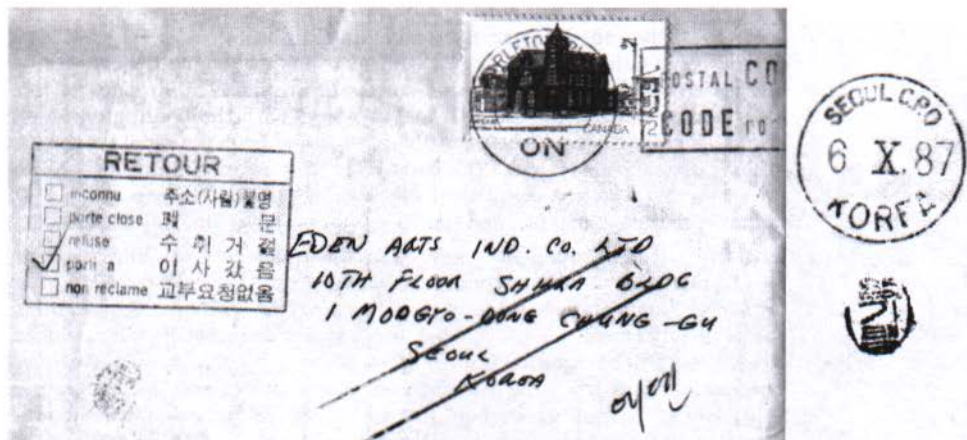


Figure c. Proper and in-period single use of 72¢ post office building (1987) sheet. The rates for domestic “other letter mail” were 92¢ up to 100g, \$1.50 for up to 200g, and \$2 up to 500g. The cover has \$2.02 in postage, and is therefore overpaid by 2¢. It was returned unclaimed.

The stamps on the envelope were issued in 1974 & 1987, and are *slightly* out of period. Since it was mailed by Ian Kimmerley Stamps, we suspect that it might be philatelic. Nonetheless, it shows an (almost) proper use of the souvenir sheet, and demonstrates the contrast between well-designed and poorly-designed stamps.

I am pleased to illustrate a superb use of the 72¢ stamp (Unitrade 1125), which I recently found in a most unlikely place. An antique dealer friend who never has “paper”, had a box of modern post cards, priced at \$1 each. Normally, I would not look at such material, but I did, and found gems of modern postal history, used to foreign countries.

Figure c shows a cover sent to Korea, postmarked with a Carleton Place Klüssendorf cancel on 25 September 1987. It has a black Seoul GPO cds dated 6-x-87, and a red chop on reverse, together with a purple RETOUR handstamp with the “parti . . .” box checked off. It is an obviously commercial mailing—the enclosed letter requested prices for the production of a three-colour lapel pin for the letterwriter’s service club. The 72¢ stamp was used for its intended purpose—paying the foreign rate for letters up to 20g (the first weight for domestic and US letters was 30g).

Appendix 1. Ottawa post office building

The following is from the *Canadian Illustrated News* of 19 July 1873.

POST OFFICE, CUSTOM HOUSE AND INLAND REVENUE OFFICE, OTTAWA
The building to be used for the above purposes is now in course of erection, and

occupies perhaps the best site in the city. Standing as it does on the west bank of the Rideau Canal, it forms the base of the triangle of which the converging bridges on Sparks and Wellington Streets are the sides. A spacious terrace is formed in front of the main façade on a level with the Wellington Street bridge, leaving two stories below with access to and from the canal for the use of the Customs department. The basement of the main building will be for the examining warehouse and some of the offices of the Customs and Inland Revenue, heating apparatus, fuel chamber, house-porters & washing rooms etc. The whole of the ground floor will be occupied by the Post Offices, having one entrance on the main front, two on that facing Sparks Street, and one on the Wellington Street side, that on the rear to be solely for the reception and departure of mails. Two handsome staircases afford access to the first floor, where there will be a spacious and lofty long room with boldly coffered ceiling. The lesser offices will be divided between the Customs and Inland Revenue departments. The staircases continue to the second floor, but it is not the intention to finish that storey at present.

Strong fireproof safes will be built on each floor so that should the building take fire, the safes would stand uninjured even though the walls fell.

Berea stone from the state of Ohio will be used for all the external portion above the plinth course, which will be of limestone from the quarries in the County of Gloucester, Ontario. The backing will be of brick, and so built as to leave horizontal chases at equal distances, the object being to give bond for the inner wall, which will be built after the stone work is completed and which will form a cavity with the main walls. The floors will rest upon wrought iron girders going the entire length of the building supported by cast iron columns, those of the groundfloor to be richly ornamented.

The main portion of the roof, being flat, will be covered with galvanized iron laid over rolls. The oblong portions will be made of slate, dark purple with bands of green. Cast iron casting will mark the junction of the deck with the mansard roof.

The Contractors are Messrs Hatch Bros, of Quebec. Mr Walter Chesterton is the Architect, acting under instructions from Thomas S Scott Esq, Chief Architect of Public Works.

Appendix 2. Description of Ottawa post office

The following is from from the *Ottawa Citizen* of 1 May 1876. As in Appendix 1, the language and terminology is contemporary. For example, "apartment" means office, and "flat" is a storey.

THE INTERIOR The internal fittings as can be judged from the following description are decidedly rich, and much more attractive than those of any other public building in the province. The vaults are entered from the bank of the canal and are three in number. They are to be used by the Customs officer, and are burglar-proof. They are 45' x 23', well-ventilated and admirably lighted. They are built with an internal sheet of boiler plate, enclosed with fireproof brick and cement. The only fault to be found with this portion of the building is the want of heating apparatus for the winter session. A mistake was proba-



Figure 30. Entrance to Ottawa post office from the Canal

An 1895 engraving used by Roger's Oil Co for advertising purposes in the 1980s. The Royal Mail streetcar is shown to the left and rear of the post office.



Figure 31. Mail car, Ottawa Electric Railway (c 1894)

Royal Mail Streetcar; # 1 of five postcards in a series of Mail Transport post cards of the National Postal Museum 1972–85.



Figure 32. Rear of Ottawa post office

Where the Royal Mail streetcars operated to and from Ottawa's three railway stations. The main station (GTR) is at the far right.



Figure 33. Artist's rendition of the main railway station, Ottawa



Figure 34. Rear of CPR Station, Ottawa

Located on Broad Street, and also served by Royal Mail streetcars.



Figure 35. Ottawa post office from the canal

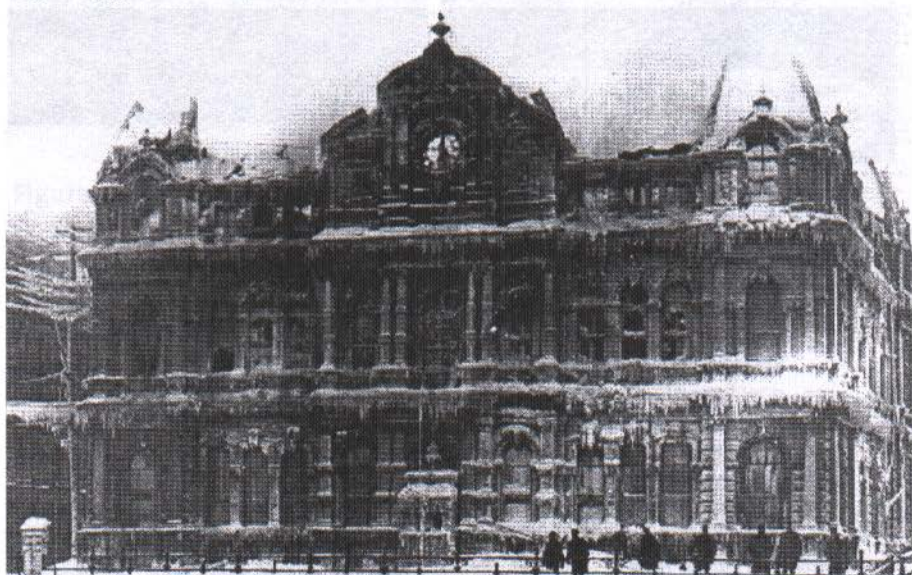


Figure 36. After the fire (1904)

A (cropped) reproduction of a photograph of the Ottawa Post Office encrusted in ice one day after the fire of 4 January 1904. This appears on a picture post card published in 2002 for the Postal History Society of Canada, for use by the editor of its journal, Dr Robert C Smith. It is the work of the Journal's new editor, Gus Knierim. I am looking forward to more of Gus's work in the future.

OTTAWA POST OFFICE.						
1868. 19th NOV. 1868.						
CLOSE.		MAILS.	DELIVERED.			
A.M.	P.M.		A.M.	A.M.	P.M.	
	12.15	EASTERN—Montreal, Quebec, &c. by Railway.	11.20	5.00		
6.15	12.15	WESTERN—Toronto, Hamilton, &c.	11.20			
	12.15	NEW BRUNSWICK/NOVA SCOTIA By the Special Train.		5.00		
6.15	12.15	UNITED STATES	11.20	5.00		
11.00	3.00	AVLER & Office on the North Shore Upper Ottawa.	8.00	11.20		
	12.10	Ferrisburgh, Newburg, Sawe Point, Jackson, Port Hope, Uxton, Maitland, &c. and offices on South Shore Upper Ottawa.	8.00			
6.00		BEAL'S CROSSING, BRIMSDON, Pease, &c.		5.20		
	6.00	CUMBERLAND BURNINGHAM, L'Orignal, Grosse Pointe, and Lower Ottawa—by Stage.	8.00			
6.15		KEMPTVILLE, ORSHOLT, and Line of St. L. & Ottawa Railway.	11.20	5.00		
	6.00	CHELSEA, WAKFIELD and Upper Ottawa.		6.00		
	12.30	TEMPLETON (Thursdays, Thursdays & Saturdays.)	11.20			

BRITISH MAILS CLOSE
For Canadian Steamer from Quebec every Friday at 11.30 A. M.
For Canadian Steamer via New York every Monday at 6.00 A. M.
For British Steamer via New York and Southampton, every Tuesday at 6.00 A. M. Letters in p. by this mail must be specially addressed.

MONEY ORDERS.
On Money Order Office throughout the Dominion, Great Britain and Ireland, Newfoundland and Prince Edward Island, can be obtained at this Office. Also.

POSTAGE AND BILL STAMPS.
Note a Postmaster's Bill for Postage received with the covered every Friday at 12 P. M. All letters must be fully prepaid by means of the designated stamps when so sent in this case.

POST OFFICE SAVINGS BANK.
Savings Bank will be received at this Office from 8 A. M. to 2 P. M. Interest will be allowed at the rate of Five per cent per annum, and deposited on the 1st of every month. Five per cent will be allowed on special deposits of \$100, for the withdrawal of which 1 month notice will be required.

OFFICE HOURS from 8 A. M. to 7 P. M.
Daily except on Sundays & Public Holidays.
G. P. BAKER, Postmaster.

Figure 37. Ottawa post office circular (1868)

Although printed almost a decade before the main Post Office was completed, this poster is similar to later examples. Note the hours of operation, 8 AM–7 PM, and that was six or possibly even seven days per week!

ably made in not placing the furnaces in this section, instead of where they are now located—in the basement of the main building.

The vaults are connected with the basement of the building, which is fitted up for the Customs Examining warehouse, letter carriers' rooms, and all small apartments for Customs House and Inland Revenue officers, by a heavy flight of stairs. The ground floor is entirely devoted to the Post Office. The whole internal portion of the superstructure is supported on iron columns with elaborate enrichments.

To this floor, the public are admitted by a main entrance in the main façade, and by doors on the northeast and southeast corners. The space allotted to the citizens is roomy, and the whole building being well ventilated, parties having occasion to wait for the distribution of the mails, will be enabled to do so with a greater degree of comfort than was experienced in the old building.

The main screen is a handsome piece of work, and harmonizes well with the richness that characterizes the building and the fittings throughout. Opposite



POST OFFICE. OTTAWA.



Figure 38 & 39. Novelty and amusement cards

On the left is a fantasy card published for the 1907 Old Boys' reunion. There is also a version with a man "dropping off" in Ottawa. The main post office is also featured on many beautiful multicoloured patriotic style post cards.

On the right is a penant style post card with the Parliament Buildings incorrectly captioned as the Post Office.

the main entrance is the general delivery, an ornamental semi-pediment with carved medallion in tympanum. The screen and decorations are made of ash, black walnut and ebonized cherry.

On either side of the general delivery are drop letter boxes and beyond are the lock letter boxes in three different sizes. There are 1160 boxes in all, for which the annual charge is placed at the following figures: 1000 at \$1.50 each; 128 at \$3 each; 32 large boxes at \$6 each, making a total revenue, if all were regularly taken, of \$2,076.

There are wickets in the centre of each division, north and south of the general delivery for receiving parcels, etc. The registered letter office is near the Wellington Street entrance, and the money order and savings bank compartment occupies the south side of the flat. The latter is arranged with counter and desk, surmounted with a handsome light bronze railing. The postmaster's office is in the same section and though small, is a cheerful-looking room.



Figure 40. Novelty post card (1910)

Published by Atkinson Brothers, Toronto. The small rectangular portion lifts to reveal another picture, with four farm lads and their dog stealing eggs, captioned "A day of reckoning, not yet, but soon." Another version encloses 20 miniature views of Ottawa (each slightly larger than that in Figure 41).



Figure 41. Label on post card (1908)

Tiny sticker showing Ottawa post office and Parliament buildings. One of a sheet of six from a booklet of five sheets all showing Ottawa views, also reproduced as picture post cards. I have seen similar booklets for several other cities.

Beyond this is a bedroom fitted up, to be occupied in turn by the clerks. The contrivances for sorting and arranging the mails occupy the remaining portion of the flat, and are considered to be the most improved in existence. These monster newspaper frames, general delivery frames, preliminary frames of crescent shape and a dozen other different frames, which may be thoroughly understood by the employees, but which are decidedly strange-looking furniture



Figure 42. "Bookmark" style post card showing Ottawa post office



Figure 43. Patriotic style post card showing Parliament & Ottawa Post Office
Warwick Brothers & Rutter, Toronto, #288 in a series.

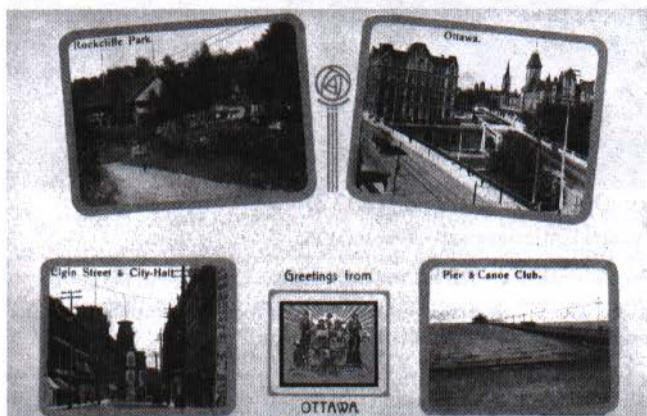


Figure 44. "Greetings from Ottawa" postcard
A scarce adaptation of the German "Grüss aus" format; the city crest and four views (post-1904 fire).



Figure 45. Scarce “event” real photograph (c 1927–35?)

The scene is possibly that of the 1927 Diamond Jubilee (of Confederation) celebrations. As with many photograph post cards taken by non-professionals, there is no legend. To identify the scene, I check photo sections of specialized publications. The old Ottawa post office (razed in 1935) is on the left.



Figure 46. Aerial view of Ottawa post office (1932)

Part of the sepia official CPO postal stationery set—Webb OPFC # 51. Despite its high number, it is the first in a series of 70.

to the uninitiated. The whole arrangement wears a look of completeness and convenience which the employees will doubtless appreciate. . . .

We pass on to the first flat where the great attraction lies. Originally it was intended that this flat should be occupied by the Customs and Inland Revenue Officials occupying the apartments to the right of the corridor and the Inland Revenue those to the left. That order, it appears has since been countermanded and the Customs Long Room—the finest in the building, with the most elaborately carved enrichments—is to be divided with a screen, and part of it used



Figure 47. Dufferin Bridge & Ottawa Post Office (c 1905)

View prior to 1904 fire. Printed in Germany for the European Post Card Co, Montreal. It is typically European, with the post office as seen through a photographer's stand-up camera. This required a tripod and boxes of glass negatives, etc, to operate.



Figure 48. Mail steamer on the Rideau Canal (c 1910–12)

Valentine & Sons #107248, showing an architect's drawing of a steamship carrying the mail, and steam trains beside the GTR Station on the way across the Ottawa River to the lines to either Gatineau or Pontiac County. The mail car is behind the coal tender. Prior to the opening of the Chateau Laurier (1912).

The earliest post card to show the new GTR Hotel. It was connected underground to the Station. The Hotel had a license to sell postage stamps, but was not a post office operation. It was part of the "grand hotel" systems that both the GTR (later Canadian National) and CPR operated. In 1988, CN sold their hotels to the CPR. Today, they are all part of the US Fairmont chain. These are just some of the once great Canadian institutions that have disappeared; soon there may be none left.



Figure 49. Wellington Street approach to Parliament Buildings (c 1920)

Early postcard by the Photogelatinic Engraving Co of Ottawa, showing the fountain area now turned into a parking lot. They used gelatinic plates to print their cards in 10×10 sheets. Surprisingly, the cards are all different, and show scenes from across Canada! As the plates wore, the cards became fuzzier; when the company moved to Toronto, the reproductions of the older views were terrible.



Figure 50. Lions in front of the Ottawa postal station B (1940)

Photo of the impressive concrete or stone lions. Taken shortly after it opened by W J McGuire (father of the author) with his new Kodak Brownie box camera during a rainy Sunday morning. I am very pleased to have it and its story.

by the Inland Revenue Department. This fact is very much to be regretted and it is hoped that the Public Works Department will reconsider the matter.

Great attention and time must have been devoted to the Customs Long Room. It is 33' x 35' with four Corinthian pilasters on either side and two at each end, four of these supporting an extensive cornice are full of the most elegant enrichments, prominent among which is the frieze, an excellent piece of modeling. Immediately above the cornice is a cone, with bands rising from the pilasters and crossing the whole ceiling. Coffered panels are thus formed which are again handsomely ornamented with cornices and centreflowers. The window dressings are in keeping with the general richness of the room and look well with their carved arbiters and key stones. The ceiling is one mass of beauty, only to be appreciated by those who have seen it. The plans of the moulds were all drawn by Mr Walter Chesterton who has every propriety to take to himself the credit for having constructed the finest decorative ceiling in the country. The corridor, ceiling and others on this flat harmonize with the Long Room decorations.

The second flat is at present in an unfinished state. There will be nothing remarkably striking about the work when completed. It has not yet been decided what the apartments on this flat will be used for, but it may be presumed that the Inspectors of weights and measures, gas, etc. will occupy them.

THE EXTERIOR To say that the external appearance of the building is remarkably rich and handsome is doing the architect who made the design and the mechanical skill employed in constructing the magnificent pile, but slight praise. The main façade facing the canal is divided into turret angles, the centre feature consisting of entire massive columns, supporting a broken pediment and clock, and an upper pediment with a handsomely carved Dominion coat-of-arms. It is generally admitted by the most experienced architects in the city that the coat-of-arms is the most finished piece of carving of the kind in the Dominion. The designer was Mr. Godard, of Chicago.

The model in the first instance was moulded in clay, and subsequently in plaster of Paris, from which the work was executed. The rear and sides of the building have the same angular features, the only difference being that the intervening space is much plainer than the front. Immediately over the pediment and clock there is a cupola divided by handsome cornice vases and other enrichments. The building has a mansard roof with galvanized deck. A rich design is employed in cresting which goes around the whole of the building and angular turrets.

Appendix 3. Overview of the history of the main post office, Ottawa

This was compiled by the author from various sources.

Purpose Important public building in the capital city; to house the Post Office, Customs House and offices of other government departments.

Major Architect Thomas Seaton Scott (1826–1895).

Location Elgin Street between Dufferin and Sappers Bridges.

Period of construction 1872–1876

Total cost \$259,496.82, funded by Federal Government.

Dimensions 96 feet frontage along Canal; 55 feet on Wellington Street and Sparks; 108 feet at rear; 10,440 square feet in area. The building is not quite the rectangle that it appears. There was a 30 foot wide street extending from Wellington to Sparks behind the building with access to the basement.

Miscellaneous A track was laid, upon which three special Ottawa Electric Transportation Commission tram cars took mail to and from the three railway stations. The Post Office contract became effective 9 November 1894, and was terminated 1 September 1911, thereafter the mail was transported by truck [MG, 40] (Figures 30–35).

Style Second Empire

National significance One of the numerous post-Confederation government public buildings constructed in a style to establish the federal image and provide necessary services in the community. These structures were intended to show the stability, permanence and wealth of the new Dominion.

Description A symmetrical, three-storey mass; protruding central access with tower with flag pole and clock; mansard copper roof; iron cresting on the roof ridge; carved keystones and Dominion coat-of-arms; two side accesses; round-headed, dormer and regular windows; pilasters and pavilions with mansarded towers above with quoins around the ground floor. A typical example of a period federal public building.

Major construction material Local quarried grey stone and Ohio berea stone.

Disasters Fire: 4 January 1904 (Figure 36)—the cost of reconstruction was \$182,636. Demolished 1938, at a cost of \$3,000 [NCC, 453].

Entrances [NCC, 453] Two side accesses, one off each of Sparks and Wellington Streets and the main centre access off a terrace between the two bridges; this created an esplanade surrounded by a parapet. The space beneath the esplanade was utilized to construct an examining warehouse with an entrance to the Canal from the basement level. This was for Customs inspection of goods being transported from Kingston via the Rideau Canal (Figures 30, 35 & the front cover). There was also an entrance from the rear of this level.

Basement (ibid) Examining warehouse and rooms for the furnace, letter carriers and miscellaneous.

Ground floor (ibid) Was one enormous open space broken only by four massive pillars which support the upper floors. The walls were divided into bays by pilasters with ornamental caps. A handsome cornice rested on the pilasters. The ceiling was covered, panelled and finished in an ornamental manner. This area was for the post office and its public lobby.

Second floor (ibid) This floor was divided by a ten foot wide corridor running the full length of the building and terminating at either end by side staircases. The Customs Department occupied the front section and Inland Revenue the rear, both of which contained offices.

Third floor (ibid) The third floor was initially vacant except for a Customs Long Room 53' x 35' and left unfinished for future government offices.

Fourth floor A fourth floor was added after the 1904 fire while the building was being restored. Some references count the basement as a storey and refer to the building as having four and later five floors.

Acknowledgments

Preparation of this article was encouraged by Professor Barbara Humphreys of Carleton University, who helped me better appreciate Canada's architectural heritage. I also wish to thank Ken L Elder, Senior Restoration Architect (Parks Canada), Lynn Ruiz, for their assistance.

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Newfoundland's 1919 Sudan booklet— bogus or bona fide?

Dean Mario

NEWFOUNDLAND has had its share of interesting, provocative, and even questionable philatelic items. The 1900 "Paris Essays", the 1908 Labrador Labels, and the 1932 Wayzata air mail issue have all played a major role in the offbeat side of Newfoundland's philatelic past. Now a new player may have recently joined this team of philatelic malcontents: the so-called Newfoundland 1919 Sudan booklet.



Figure 1. Front cover of purported Newfoundland booklet
Salmon-coloured.

Many collectors first became aware of this curious item in early 1995. The late C Francis Rowe, a well-known and long-time enthusiast and collector of Newfoundland philately, initially introduced the item within *BNAPS Newfie Newsletter* [1]. An illustration of the piece revealed that it contained four panes (each 3×2) of the 1¢ Newfoundland 1919 Caribou issue. This was

Keywords & phrases: Newfoundland, Sudan, booklet

an issue commemorating the service of Newfoundlanders in the Great War. The booklet contained 24 of these stamps.

Other illustrations in the article the booklet cover (illustrated here), the back (with Arabic script), and three interleaves (five of which were contained within the booklet itself). The interleaves had several interesting imprints from various London and Accra firms, although all showed printing imperfections and miscut illustrations [2]. The article noted that there was no printing on the inside of the front or back covers and concluded that the miscut covers and interleaves "... were originally prepared for a smaller size booklet" [3].

The article also explored the background of this mysterious booklet. It was argued that Newfoundlanders may have served in the Sudan during 1914–1919, and the stamp booklet "... could have been prepared by the Sudanese Government for use by Newfoundlanders stationed there and supplied through the Military Base postal service" [4]. The item had come from a Newfoundlander who served in the Mediterranean and area with the Royal Navy during the Great War. The article continued [5]:

It is said that soldiers suffering from injuries or lengthly [sic] illness whilst serving in the Dardenells [sic] were sent to Egypt to recuperate. Letters by the soldiers were exempt from Egyptian postage. Mail was franked as postage paid, bore no stamp or were permitted to carry stamps of the country to which they were addressed. From the illustrated "Sudanese Booklet" it appears that the similar conditions prevailed in the Sudan where the Newfoundland one cent stamps of the Caribou issue of 1919 (Stanley Gibbons # 130) were made available to fill the need for Newfoundland' stamps if the sender chose to use stamps of his own country.

Rowe speculated that these stamps could have been obtained by Sudanese postal officials from the Newfoundland High Commissioners office in London, England. He further pointed out that both the Caribou issue and Sudanese stamps were printed by De la Rue & Co. Rowe was also quite curious about the printing, assembly, and provenance of this booklet and, to his credit, sought more information from the membership of the BNAPS Newfoundland Study Group and other specialist groups. He solicited many opinions from a variety of sources.

Rowe consulted officials of the Royal Philatelic Society (London) in mid-February 1995, but they could only forward his request for information to the Sudan Study Group for action [6]. Despite their having discussed the strange booklet at the study group's meeting of 22 April, no one present could offer any further insights [7]. A decision was made to include Rowe's request in the study group's journal *The Camel Post* (# 52, 1995).

In early December 1995, specialist Lt Col Sir John Inglefield-Watson BT

responded to Rowe's query. He provided several interesting observations regarding the booklet. Inglefield-Watson felt that the item may have originated directly from De la Rue and was made from surplus material, rather than from Sudan postal authorities [8]. He further pointed out that [9]:

Your interleaves reinforce this view. "West Africa" on the first, "ACCRA" on the second and third and "AFRICAN" on the fourth and fifth together suggest that they were surplus material from Gold Coast booklets but none are listed by Gibbons for the 1919 period. Nigeria seems a reasonable alternative as it was the only British West African colony that had a listed booklet (SG SB1) at that time.

Furthermore, Inglefield-Watson offered his opinion that the Newfoundland stamps would not have been obtained from the printer given the company's normal security and accounting procedures (although these would not have been so stringent for surplus or waste materials), and he subsequently concluded [10] that the stamps "... might have been available from a stamp dealer but on balance, I believe that your booklet is far less likely to have been an unofficial concoction than to have had some official status." Presumably, he meant "more likely" (rather than "less likely"), as that seems to be his intent and opinion throughout the letter.

Inglefield-Watson questioned the quality of the booklet and the fact that De La Rue officials would have offered such an item as an "official" company-sanctioned sample of its work. He did note [11]:

De la Rue would, I feel sure, have been able to produce "proper" Newfoundland booklets if required, but the use of surplus material was perhaps called for as an economy measure to reduce costs in the immediate post-war period.

All of the above seems to have been moot, as C Francis Rowe regrettably passed away in March 1995, shortly after his article was published in the *Newfie Newsletter*.

Follow-up

Nothing was forthcoming in print from collectors until I wrote an update in mid-1997 [12]. An argument was put forth to examine the purpose and intent for the booklet, rather than the legitimacy and origin of the item. I proposed, given the information offered, that this item was bogus and an illegitimate concoction by person or persons unknown. A brief review of the argument will be examined here. At the time, C Francis Rowe's additional information was unknown to me.

Despite the various statements in the initial article, there was no real need for the booklet to exist, nor to have been issued by civilian or military postal officials. Letters under four ounces from Newfoundlanders serving in the armed forces from 28 August 1914 to 24 August 1920 and destined

to the United Kingdom, the Colonies, or the Dominions (including Newfoundland), could be sent free of charge [13]. Furthermore, [14]:

[If] Newfoundlanders were ever in the Sudan on military service and used the civilian post office there, Sudanese stamps would surely have been used. It is doubtful that any foreign stamps, including those from Newfoundland in this booklet, would have been accepted as proper payment for postage.

Anomalies do exist, however; there is an 1897 Newfoundland 5¢ Cabot issue single used on piece and tied by a British Base Army Post Office “z” military postmark used at a military post office in Alexandria (Egypt) dated 2 November 1915 [15]. Presumably this was a souvenir from a serving Newfoundlanders shortly before the evacuation of allied troops from Gallipoli.

A possible explanation for the booklet was proposed, but it had no connection with the item's suggested military link. The booklet may have been prepared by De la Rue Company officials using waste material in the hopes of obtaining a contract from Newfoundland postal authorities for the printing of booklets [16]. This was, admittedly, pure speculation on my part and was offered for others' comments. In hindsight, one could certainly question the legitimacy of this argument; even given the problems encountered by post-war deficiencies, I now find it very difficult to believe that officials would have entertained the idea to offer these poor samples as proofs of De la Rue's expertise and quality printing abilities. Nevertheless, there have been no additional comments by other collectors.

New information and observations

Several developments and observations (both past and present) have arisen to add to speculation on this curious Newfoundland 1919 Sudan booklet. These are presented in no particular order. It never occurred to me in 1997 nor, I suppose, to C Francis Rowe initially in 1995, to ascertain what Sudanese stamps would have been contained originally within this booklet's covers. Sir John Inglefield-Watson noted in his previously-described letter the following [17]:

The front and back [are] Sudan booklet covers, one above the other. The Sudan booklets (SG SB1) contained ten vertical pairs of 5millièmes Large Camel stamps (SG 23) each with a top or bottom margin through which the booklets were stapled. The stamps were backed by transparent interleaves . . . [and] assembled by De la Rue.

These stamps are also described in the Scott 2003 Catalogue (Vol VI) as # 22, issued in December 1903. Scott does list the “Arab Postman” booklet, but it is of another stamp issued over the period 1927–1940, as # 40a. The recognizable vignette is illustrated here (Figure 2).

Accompanying C Francis Rowe's submission to *The Camel Post* was a small

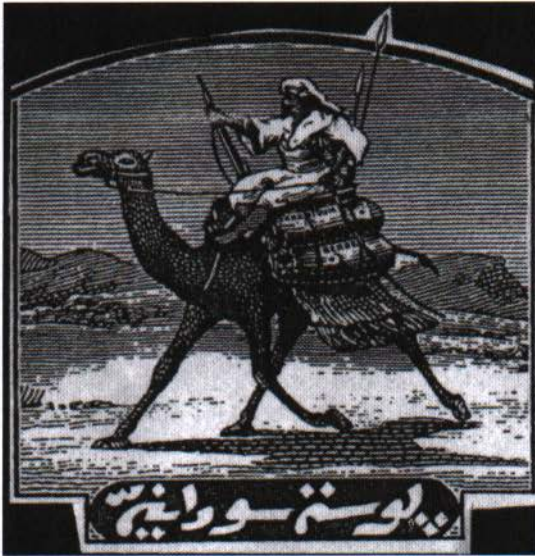


Figure 2. Vignette of contemporary Sudanese stamps
(that would have appeared in a normal booklet)

cutting dated 5 December 1994 from the American philatelic auction firm Paradise Valley Stamp Company. It described lot # 35 [18]:

Military mail from Egypt franked with other countries' stamps or free franked, group of 16 covers including two Indian Expeditionary Force covers 1915 (one free frank), four US APO covers, two French WW I usages, two French 1956 usages, five New Zealand WW II usages and 1948 South African cover front, generally fine—very fine (16). Est \$100–150.

However, it is not readily apparent from the lot description whether the Great War period covers present were franked with stampies of other countries, (ie. non-Egyptian). This information was not contained in C Francis Rowe's original article in *The Newfie Newsletter*.

I subsequently sought other opinions (as had Rowe), specifically on the military aspects of the booklet. I contacted fellow members of the Forces Postal History Society in the summer of 1997, in the hope that members might be able to shed more light on the issue. While nothing has come forward to date, I found the group's newsletter's editor very helpful. Ben Ferguson commented on my query [19]:

I believe that Sudan was not a theatre of war in WW I; I have correspondence from a soldier in Sudan to his brother in the BEF [British Expeditionary Force] and it bears Sudanese postage stamps. What is surprising, in view of the Sudan Post Office title to the booklet, is the Newfoundland stamps.

Further evidence booklet's apparent illegitimacy from the standpoint of military use comes from the remarkable collection, definitive study, and subsequent auction of John Firebrace. Firebrace was perhaps the foremost collector and student of Near East military postal history. His 1991 work, *British Empire Campaigns and Occupations in the Near East, 1914–1924: A Postal History*, ranks as one of the best studies of military postal history during this period. There is no mention of any agreement by Sudanese postal officials to accept Newfoundland postage stamps, nor are there any examples of the Caribou stamps on military mail from the area. Furthermore, in the auction catalogue of his collection (Cavendish, 16 May 2001), there were few covers from Sudan without Sudanese postage stamps. Surely this expert would have had examples of covers with Newfoundland stamps used from Sudan or, at the very least, mentioned them in passing. If the booklet had been legitimately used by Newfoundlanders in Sudan, it is certainly odd that no covers have been reported.

Booklet achieves catalogue status!

Little was heard of this strange booklet until the appearance of the fifth edition of the *Newfoundland Specialized Stamp Catalogue*. Despite some misgivings by collectors, including C Francis Rowe, the booklet received a catalogue listing, dnoted NSSC #BK1. The catalogue description reads as follows [20].

Newfoundland's first stamp booklet was issued with this set. [The 1919 Caribou issue]

BK1. Complete booklet with perforations through tabs. Pale salmon cover with two staples (Perf 14.1 × 14.1) Front cover SUDAN POST OFFICE (English) *unique*. Back cover (Arabic) 1¢ (four panes of 6) US\$9500

Recent sale

The booklet appeared recently as lot #764 in an auction conducted by Eastern Auctions (Bathurst, New Brunswick) on 23–24 August 2002:

#764 BK #115 Var, 1¢ green complete booklet (salmon cover with two staples) of four booklet panes of six of the 1¢ Caribou, interleaving with advertisements from firms in London and Accra and cover with Sudan Post Office imprint, listed in Walsh (#BK1, \$9,500), this booklet was prepared for use in north Africa by Newfoundlanders stationed there or recovering in hospital, this is the only known surviving example which came to light just a few years ago in the personal effects of a veteran of World War I, includes some background and write-up information, a unique showpiece of Newfoundland philately, VF (Photo) Est \$7,500

The booklet apparently sold for \$8000 plus commission, according to the auction's prices realized.

Still an unsolved mystery?

As the booklet has produced a wide range of opinions and is still controversial, Bob Dyer, editor of the *Newfie Newsletter*, revisited the issue by updating the information heretofore known about the booklet and printed some of the pros and cons[21]. Much of the original information contained within C Francis Rowe's 1995 initial article, and this author's subsequent 1997 follow-up (although somewhat edited because of space constraints), has been reprinted. Arguably little new information has surfaced other than that which is contained within this article.

Will collectors ever know the full story behind this Newfoundland 1919 Sudan booklet, either its provenance or intended purpose? It is doubtful. This writer still maintains that the item is questionable and had little purpose in a military context. Whether the booklet was made up by De la Rue officials is also a mystery. One might argue that the quality of the booklet, given its waste material aspect, could hardly have been convincing to Newfoundland postal authorities and would not have encouraged them to enter into a future contract with the firm for booklet printing.

The Great War had ended several months previously and there would not have been many Newfoundlanders in Sudan, Egypt, or in the surrounding area. Why the issue was included within a Sudanese booklet at the time, when Newfoundlanders would have formed a tiny small part of the Royal Navy's Mediterranean Fleet (if the original owner had been one of the first recipients, as its provenance implies), is highly suspect.

The late C Francis Rowe sought a great deal of input from a diverse group of specialist collectors. Lt Col Sir John Inglefield-Watson BT offered many keen observations and concluded that the booklet may have been "unofficially concocted". His view is supported by several collectors and specialists, and this may be why the item is unique. Given all of the evidence, one can only maintain that it is *bogus and a fantasy piece*.

It seems quite odd that the booklet never achieved much attention or status from early specialists, such as the Meyerson brothers, Winthrop Boggs, Bertram Poole, Harry Huber et al. It would have created quite a stir among these eminent Newfoundland collectors and specialists. One could argue that new and unrecorded items are still being discovered today, but I find it quite incredible that such an unusual and unique booklet would have failed to gain any notice until 1995!

This Newfoundland 1919 Sudan booklet has gained a great deal of attention in recent years. Its authenticity has yet to be confirmed however, despite its "catalogue status". Its mystique has already captured several collectors' interest but will it gain the "credence" of similar Newfoundland

philatelic spoofs as discussed earlier? Only time will tell. The late Robson Lowe always maintained [22] that "... the charm of the hobby ... [is] that a collector may put in his albums just what he pleases". One wonders what he and the late C F Rowe, would have thought of this mysterious piece and all of the attention and controversy it has created.

References & Endnotes

- [1] C F Rowe *Newfoundland postage—the Caribou issue of 1919*, Newfie Newsletter # 52 Jan–Feb 1995, 9–10.
- [2–5] Regrettably the quality of the original illustrations do not permit them to be included here but readers should refer to the above.
- [6] Letter, E Lloyd-Hughes, Assistant Secretary, RPS(L), to C F Rowe, 13 February 1995. Copy in author's possession.
- [7] Letters, John W Scott, Hon Sec Sudan Study Group, to C F Rowe, 15 February 1995, 24 April 1995. Copies in author's possession.
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- [14–15] Reference [12], p 2.
- [16] *Ibid*; the connection between the 1918 De la Rue sample booklets to which Pratt alluded and this Sudan booklet is still vague, as his description does not match the 1919 example.
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Tagging—the hidden colour

Robin Harris

PHOSPHOR tagging is an invisible ink colour applied during the normal process of printing stamps. As an ink colour, it should be accorded the same level of study as any other ink used to print stamps. Perhaps the only reason tagging seems to be ignored by some collectors is the need to use an ultraviolet (UV) light.

Philatelists are an interesting breed—we are constantly classifying and identifying stamps based on various criteria. These include perforation, colour, watermark, and tagging. For each of these specifications, many types (and sub-types!) are defined. For example, there are different kinds and measurements of perforations, each being important in identifying printings of similar stamps.

Tagging on Canadian stamps is no different. Ken Rose, the pioneer of tagging in Canada, devised both Winnipeg and Ottawa/General tag type charts. The last version of the monograph *Canadian tagged errors and tagged perfins*, revised by George Dunsay & John I Jamieson, is the 1995 edition [1]. A lot has happened in Canadian tagging in the ensuing seven years.

This article will discuss the various tagging styles that have appeared over the years on Canadian stamps with the main focus being the developments over the past seven years. Our discussions here will not include any tagging errors (tag shifts or missing tag). We will start with a brief introduction to Winnipeg tagging and the “early” General tagged stamps.

Winnipeg tagging

Phosphor tagging was introduced to Canadian stamps on 13 January 1962 during the Wilding definitives era. A modern (at the time) post office was built in Winnipeg in the early 1960s; this included the installation of automatic letter facing, sorting, and cancelling equipment.



Figure 1. Winnipeg tagging types

From left to right: 1-bar (narrow), 1-bar (wide), 2-bar, and side-bar.

Keywords & phrases: tagging

The first tagging on Canadian stamps has been dubbed the “Winnipeg tag”, named according to the city in which it appeared [2]. It appears “white” under an ultraviolet light. The phosphor reacts to ultraviolet light and will leave a (brief) afterglow when the UV light source is removed. There are two major types of Winnipeg tagging: 2-bar (consisting of a tag bar down each vertical column of perforations) and 1-bar (a single bar down either the middle of the stamp or down alternate vertical columns of perforations).

The 1-bar tagging has a couple of sub-types: narrow centre bar, wide centre bar, left bar, or right bar. Winnipeg tagging was discontinued shortly after Ottawa/General was introduced; the last stamps to have Winnipeg tagging were from the 1972 Christmas issue.

Winnipeg tagging on definitives

type of tag	stamp
2-bar (8mm bars)	1-3¢, 5¢ Wilding, 1-3¢, 5¢ Cameo, 10-25¢ Landscapes
2-bar (8.5mm)	1-3¢, 5¢, 7¢, 8¢, 10-25¢ Centennial (narrow spacing varieties exist)
2-bar (7.5mm)	6¢ orange & black Centennial
1-bar centre (4mm)	4¢ Wilding, 4¢ Cameo, 1¢, 2¢, 4¢, 5¢, 6¢ black Centennial
1-bar side (9-10mm)	4¢ Cameo
1-bar side (8mm)	4¢ Cameo, 4¢ Centennial

The 4¢ stamps were tagged with only one bar to enable the sorting equipment to differentiate between single weight local letters (4¢) and out-of-town first class mail (5¢)

Other Winnipeg-tagged issues include: all Christmas stamps 1964-1972, #453 (1967), 505, 508-511, 513, 514 (1970), # 541 (1971).

Ottawa/General Tagging

The Ottawa, or now commonly called “General”, tagging was introduced in November 1971. It appears “yellow” under an ultraviolet light. It will show itself clearly when exposed to a UV light source. The early General tagged stamps used a compound called OP-4, which imparted a yellow-green tinge. It comes in either 3mm or 4mm widths applied down the vertical perforations (i.e., 2-bar tagging).

The OP-4 tag spreads throughout the stamp and will bleed through other paper that is in prolonged contact with it. In some cases, the tag has migrated to the point that virtually none of the tagging remains (the stamp will appear untagged, but is not!). Check these specimens very closely.

The OP-4 tagging occurs only on British American Bank Note stamps printed by engraving and/or photogravure—BANK printed the tagging by photogravure. On the other hand, Canadian Bank Note used lithography to

General OP-4 tagging

denomination	series/Scott number
8¢ Library (sheet)	Centennial
1¢, 6¢, 8¢ Library (booklet)	Centennial
10¢-50¢ Landscapes	Caricature
8¢	World Health Day, #560
8¢	Frontenac, #561

print the tagging. The phosphor ink initially used for photogravure had the migration problem. When this was discovered, its composition was altered. The lithographic ink for the phosphor used by CBN and Ashton-Potter did not have a migration problem [3].

The OP-2 tag replaced the migrating OP-4 tag and has been in use ever since. It has a yellow appearance, and does not migrate. During the Centennial and Caricature era, tag widths of 3 mm and 4 mm wide bars were used.

Commemorative stamps were issued with and without tagging up to the beginning of 1973 when it was decided that all stamps would be tagged. As the years have gone by this policy has changed slightly—later it was decided that high values would not be tagged, and even later, that low values (denominations less than 10¢) would also not be tagged.

Only 12 Canadian stamps have been issued normally untagged, Winnipeg tagged, and General tagged: eight Centennials (1¢-4¢, 6¢ black, 8¢ Library, 10¢-15¢) and the four 6¢-15¢ 1972 Christmas stamps (#606-9).

General tagging styles

Positions where General tagging has been applied have varied over the years. There have been eleven major locations of the application of General tagging on Canadian stamps (listed here in the order of their appearance). The major tagging styles are described in the Appendix.

- 2-bar down the vertical perforations (November 1971)
- All around [square] (22 May 1981)
- Inset: 2-bar (3 March 1982)
- Multi-bar (2 November 1987)
- All around [square] and multi-bar (13 November 1992)
- Inset rectangle (17 May 1993)
- Shaped to edges of stamp (28 January 1994)
- All-over tag (2 June 1994)
- 3-bar (14 November 1994)

- All surrounding white space (6 June 1995)
- Inset circle (5 February 2000)

The story of tagging on Canadian stamps would not be complete without a quick note about the following other tag varieties. These will be discussed in more detail in another article.

Some 50¢ vending machine booklets (1985–1989) These contained a single first class rate stamp and several low denomination stamps, but only the one first class stamp (34¢–38¢ Parliament) had (all around) tagging applied. However, adjacent stamps are known with little snippets of tagging.

Wide and narrow bars Many stamps have wide and narrow tag bars. On some issues this can be determined by measuring the spacing between bars; on other issues the narrow tag bars are found on stamps adjacent to the selvage—these can be “plated” if there is a minor tagging shift.

Selvage-only varieties On several issues, other selvage-only varieties occur; for example, if the tagging either passes entirely through the selvage or stops short. On at least three issues, there are tagging guidelines known in the sheet margin.

Stamp size

In May 1981, a now-common feature of Canadian stamp tagging first appeared. The Canadian painters stamps, Scott #887–889 (Figure 2), were the first Canadian stamps to have tagging applied to all four edges of the stamp (This is sometimes called *all-around*, *square*, *block* or *four-sided* tagging.)



Figures 2, 3 & 4. All-around, 2-bar, and all-around notched tagging
Scott #887, 909, & 915 respectively.

I suppose that Canada Post must have found that many tall stamps (over 36mm in height) were being affixed to envelopes in horizontal format. This method left more room to write the mailing address. However, if the stamp were 2-bar tagged, the bars would now be horizontal rather than vertical. If the sorting and cancelling equipment was designed to orient an envelope

based on the searching of vertical tag bars, it would result in an envelope being flipped to the incorrect vertical format! The solution is to apply tagging on all four sides. Then, if the stamp were affixed to the envelope either horizontally or vertically, there would always be two vertical bars.

Stamp design

Until March 1982, all Canadian stamps had a visually apparent frame around the stamp design consisting of white space. "White space" is an important design element in all facets of printing, including book publishing, advertising, or stamp design. Canadian stamps issued 11 March & 20 May 1982 (# 909-913a), illustrated in Figure 3, had a beige background that passed through all four sides of the stamps—there was no white space around the stamp. Yes, there was a white frame on the stamp, but it was to show off the stamp-on-stamp feature.

The printers (in this case, the Canadian Bank Note Co) must have found that applying the tagging over (or under) another colour of ink would not yield the desired results. The tagging on these Canada '82 stamps was therefore applied in two short vertical bars on the inset white frame; this resulted in a new tagging style.

In April 1982 another, now common, phenomenon in Canadian stamp design occurred. The 30¢ Terry Fox stamp (Scott # 915) was the first Canadian stamp to push the design nearly to the outer portion of the stamp, indeed very close to the perforations. In this case, the head at the top and the foot at the bottom come very close to the top and bottom perforations, respectively—certainly well within the 1–2mm white space frame seen on all previous Canadian stamps.

Notched Tagging

Stamp designers wanted to use as much of the stamp as possible. This was the direct reason for notched tag bars on Canadian stamps. As we will see, this is now commonplace. However, at the time of the Terry Fox stamp this was a brand new sub-style of tagging.

Back to our Terry Fox stamp ... the tag bars at the top and bottom of the stamp were applied over the design (head and foot) that are intruding into the white space frame. If the printers found that tagging and ink colour could not be applied in the same location on the stamp then something had to give. But what? The answer was the tagging. The tagging at the top and bottom of the stamp, at the location of the head and foot respectively, was notched so that the tagging went around the stamp design, not over it! (Figure 4).

In our list of major tag styles noted earlier, six of these have also been

seen with notched bars. Some of the notching is quite minor; but in some cases it is quite pronounced.

- All around (square) notched (13 April 1982)
- 2-bar notched (1 September 1983)
- All around (square) & multi-bar notched (13 November 1992)
- Inset rectangle notched (28 June 1996)
- Shaped to edges of stamp notched (1 October 1999)
- Inset circle notched (5 February 1900)

I suggest that virtually every stamp that has some form of notched tagging is another sub-style. If we measure perforations to tenths of an inch or use many shades of colour to identify different varieties of stamps, then applying the same conventions—differentiating the types of notched tag bars—to tagging is a natural conclusion.

Lists of stamps that have notched tagging to allow for the design are subdivided below.

Notched tagging and tagged all around

- 1982 Scott #915
 1987 1133
 1988 1227
 1990 1287, 1288, 1293
 1991 1311–15, 1316, 1321–25, 1334–37
 1992 1408–10, 1412 [not 1411!], 1441–42, 1443–45, 1453
 1993 1467–71, 1485–87 & 1489 [not 1488!], 1491–94, 1499, 1501
 1994 1509, 1510–15, 1517–22, 1527e, 1533–35
 1995 1546, 1552e, 1558, 1562, 1579–83, 1585–87, 1589
 1996 1604d
 1997 1636, 1638–40, 1647–48, 1655–60, 1669–72
 1998 1708, 1715–20, 1738, 1755a–1, 1756–60, 1764–66
 1999 1769, 1778, 1779, 1784, 1785, 1786, 1799, 1810, 1813
 Millennium series 1818c, 1819b, 1820a–b, 1821b, 1822b, 1822d, 1823b, 1826b, 1827b, 1829d, 1830b, 1831a, 1831d, 1832c–d, 1833a
 2000 1835, 1848
 2001 1905, 1907–08, 1917
 2002 1932, 1936–39, 1954–55, 1956

Notched tagging on 2-bar tagged

- 1987 1145 (Figure 5)



Figure 5–7. Notched tagging

2-bar (three notches) on Scott #1145, all-round and multi-bar on #1455, and rectangle inset with three notches on #1654.

1996 1627–29

2001 1883, 1884

Notched tagging all around and multi-bar

1992 1455 (Figure 6)

1995 1588

Notched on rectangle inset

1997 1654 (Figure 7)

2000 1863

Notched on shaped to edges of stamp

1999 1811a–d

2001 1921a–d

Notched on inset circle

2000 1838a–b[not c–f!]

Wanna-be notched tagging

Of course, there are examples that test the rules. Examine Scenic Highways block of four stamps issued 30 June 1997 (Scott #1650–53). The design on all four stamps virtually touches the perforations on at least one side. However, the tagging is not notched. There are quite a few stamps with similar features—exceptions—the tagging was not notched to compensate for the stamp design. Is this a consequence of the order in which the ink colours are applied in the printing process?

All-around tagged but not notched (i.e., exceptions that test the rule).

1997 1650–53 [Figure 8]

1998 1709a–j, 1736–37, 1739–42, 1761, 1762–63

1999 1780–83, 1787–90, 1805, 1807a–d, 1808a–p

2000 1864–65



Figure 8. All-around tagging but not notched (Scott #1650)

2001 1894-95, 1915, 1919-20, 1925

2002 1934, 1941-44

The exception within an exception!

How about stamps that have notched tagging so that it avoids the stamp design, but also have tagging applied over the stamp design on the same stamp! This is an exception to the exception.

All-around tagged with notched and not notched tagging

2000 1859-62, 1868-71

2002 1950-51

Appendix. The 11 major tagging styles

Style 1 (Figure 9) 2-bar, began November 1971; this was the standard style until 1987, when it was replaced by all-around tagging.

Style 2 (Figure 2) All-around [square], began 22 May 1981; appears on the following stamps: Scott #887-889 (1981), 917 (1982), 976, 1007-08 (1983), 1012, 1016-27, 1043-44 (1984), 921a, 925-26, 947, 952, 1060, 1062, 1075 (1985), 1077-79, 1090, 1092-93, 1093, 1113-15 (1986), 948, 926A, 926B, 953, 1122-25A (1987). It became the standard tagging style with #1146 on 2 September 1987.

Style 3 (Figure 3) Inset 2-bar, began 3 March 1982; used on #909-913a (Canada '82), and a 2-bar slight inset was used on the 32¢ Cartier stamp, #1011 (1984).

Style 4 (Figure 10) Multi-bar, began 2 November 1987; used on Scott #1151 (1987), 1225 (1988), 1259 (1989), 1297 (1990), 1342 (1991).

Style 5 (Figure 6) All-around (square) & multi-bar, began 13 November 1992; used on #1455 (1992)—and notched, 1502 (1993), 1536 (1994), 1588 (1995)—and notched.

Style 6 (Figure 11) Inset rectangle, began 17 May 1993; used on Scott #1466 (1993), 1516 (1994), 1545 (1995), 1607 (1996)—and notched, 1654 (1997)—and notched, 1722, 1754 (1998), 1800 (1999), 1863—notched, 1876-77 (2000), 1900, 1909, 1916 (2001), 1945 (2002).



Figure 9–11. Tagging styles #1, 4, & 6



Figure 12–14. Tagging styles #7–9

Style 7 (Figure 12) Shaped to edges of stamp, began 28 January 1994; used on self-adhesives #1507–08 (1994), 1568–1569 (1995), 1600–01 (1996), 1811a–d (1999)—and notched, 1854a–e, 1855a–e (2000), 1901, 1921a–d—notched, (2001); water-activated #1933 (2002).

Style 8 (Figure 13) All over tag, began 2 June 1994; used on #1523a–e (1994), 1547–51, 1559–61, 1563–63, 1570–73, 1574–78, 1590 (1995), 1595–98, 1602, 1606a–e, 1609–14, 1615a–e, 1616a–e, 1622–26 (1996)—and notched, 1635, 1641–44, 1649, 1665–68 (1997), 1735 (1998).

Style 9 (Figure 14) 3-bar, began 14 November 1994; used on Scott #1373 (1994), 1374 (1995).

Style 10 (Figure 15) All surrounding white space, began 6 June 1995; used on #1553–57 (1995), 15910–94 (1996), 1631–34 (1997), 1710–13 (1998), 1770–77 (1999), 1839–46 (2000), 1886–93 (2001).

Style 11 (Figure 16) Inset circle, began 5 February 2000; used on #1838a–f—a and b are notched (2000), 1885a–f (2001), 1935a–f (2002).



Figure 15 & 16. Tagging styles 10 & 11

Style 12? What's next? How would you describe the tagging on the 48¢ World Youth Day self-adhesive stamp issued 23 July 2002?

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- [1] Ken Rose *Canadian tagged errors and tagged perfins* (1995).
- [2] R Harris 1952–53 *Karsh*, 1954–62 *Wilding*, 1962–66 *Cameo definitives*.
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[This is a slightly modified version of an article that appeared originally in the *Corgi Times*, newsletter of the Elizabethan issues study group.]

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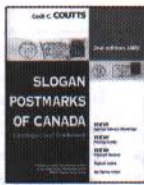
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New issues

William J F Wilson

LAST year, I jumped the gun in criticizing Canada Post for not commemorating the birth of long-distance radio communication, because this year they have released a stamp doing exactly that. Last year's centenary concerned the first transatlantic radio signal. It was transmitted by Marconi's Wireless Telegraph & Signal Company from Poldhu, Cornwall, on 12 December 1901, and received by Marconi at Signal Hill, Saint John's. He received the transmission via a long antenna held aloft by a kite. The signal was not a true message—it consisted only of the repeated letter "S" in Morse code ("dit dit dit") in Morse code, and it did not originate in Canada. Instead Canada Post has commemorated the centennial of the first *message* sent across the Atlantic, a greeting to the *Times* of London from its correspondent in Glace Bay (NS). It was broadcast by Marconi from Table Head at Glace Bay to Poldhu on 15 December 1902. It was also in Morse code, the standard for radio communication until voice transmission (1919).

Alongside Marconi in this setenant pair of Communication Technology stamps is Sir Sandford Fleming, who inspired the laying of the first 'all-British' telegraph cable across the Pacific Ocean. The cable ran from Bamfield on the west coast of Vancouver Island to a relay station on Fanning Island, about 2,000km south of Hawaii in what is now the Kiribati Republic, and then continued on to Fiji, Norfolk Island, Southport (Australia), and Auckland (New Zealand). The Bamfield station opened on 31 October 1902, less than two months before Marconi's radio service started in Glace Bay, and the next day the first round-the-world telegraph message was sent from Bamfield to Ottawa, to Lord Minto, Governor General of Canada. Although the image is somewhat small, collectors of ships on stamps will find the cable ship "Iris" at the lower left corner of the Fleming stamp.


We used to think that Canadian stamps could not show living people other than the reigning monarch. Living people occur frequently on modern Canadian stamps—if you were wondering who is looking into the telescope on the St Mary's bicentennial stamp, the University's website tells us it is graduate student Louise Edwards in Astronomy & Physics.

New printings of the \$1 Loon stamp and the \$2 Polar Bear on Tullis Russell Coatings paper were released 13 December 2002, a change from the earlier Peterborough paper. The printer remains CBN.

Keywords & phrases: new issues

The information in the table is from Canada Post's *Details* booklet (Vol x1 No 4, October–December 2002) and the Canada Post website, <http://www.canadapost.ca/personal/collecting/default-e.asp?stamp=stamps> and from philatelic inscriptions on the stamps. Size, perforations, and number of teeth are my own measurements, and are given as horizontal×vertical.

Stamps issued October–November 2002

Stamp 	TSE	Comm Tech	Christmas	Quebec Symphony
Value	48¢	2×48¢ S-T	48¢, 65¢, \$1.25	48¢
Issued	24/10	31/10	04/11	07/11
Printer	CBN	LM	CBN	LM
Pane	16	16	25, bklt 48¢ 10, (65¢, \$1.25) 6	16
Paper	C	C	C	C
Process	5CL	8CL	48¢, 65¢ 7CL, \$1.25 6CL (1)	6CL + varnish
Qty (10 ⁶)	3	5	48¢ 64.8, 65¢ 10.9, \$1.25 10.9	3
Tag	G4S	G4S	G4S	G4S
Gum	PVA	PVA	PVA	PVA
Size (mm)	48×27.5	30.4×48 (1)	32×38.1	40×30.5 (2)
Perf	12.5×13.1	13.2×12.5	12.5×13.1	12.5×13.1
Teeth	30×18	20×30	20×25	25×20

(1) *Details* booklet lists the width of the Communications Technology stamp as 30mm, but the stamps measure 30.4mm, consistent with the measured perforation gauge.

(2) *Details* lists the height of the Quebec Symphonie stamp as 30mm, but the stamps measure 30.5mm, consistent with the measured perforation gauge.

Abbreviations. 5 (6, 7, ...) CL: five (six, seven, ...) colour lithography; bklt: booklet; c: Tullis Russell Coatings (coated paper); CBN: Canadian Bank Note Company; G4S: general tagging (four sides); LM: Lowe-Martin; P: Peterborough paper.

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Book Reviews

☞ *Slogan Postmarks of Canada: Catalogue and Guidebook* second edition (2002) by Cecil C Coutts (ISBN 0 9680 225 1 0). Cover design by Pam Wensrich. Privately printed, 286+xviii pp, 8½"×11", wire bound. Price: \$39.95 + postage from the author, 34820 McLeod Avenue, Abbotsford BC V3G 1G9 (cec.coutts@telus.net) or from major Canadian stamp dealers.

WHEN a second edition of a book or catalogue appears, one expects that many of the difficulties mentioned about the first edition will have been corrected. C R McGuire, the reviewer of the first edition in *Topics* Vol 53, #3, whole number 468 (1996), said that "Coutts' slogan catalogue could be considered a model for listing all types of postal cancellations", and found only one fault with it—"the specific periods of use known should be added when a future edition is published." I agree that the second edition is still a model not only on how to put together a postmark catalogue, but also how to improve it.

However, McGuire's comments have not been acted upon, and the bilingual aspect of the first edition has been lost. The English-French first edition not only made the catalogue accessible to more people in Canada, but it also made Canadian slogans more accessible to the large number of thematic collectors throughout the world who could use one or the other language to help them enhance their collections.

The second edition maintains the high quality 60 pound paper of the first that makes pencilled entries easy to change without damaging the paper.

The major change in the second edition is the portrait layout of the book (as opposed to the earlier landscape format). According to the author, many collectors requested this change and that even he "is the first to admit that the new format is easier to handle." Perhaps it is, but that is an individual preference. The major impact of this change is in the number of pages in the book. Portrait layout allows the second edition to have no more pages than the first, while including all the updates—seven years of new slogan listings—and new sections. This means that there is far less white space in this edition. The type is eminently readable and well printed. The few illustrations found in the catalogue are adequate.

I will never understand why authors of such catalogues insist upon showing postmarks from real-life situations; that is, from cover bearing stamps on which half the slogan is obscured. Considering the amount of research

and work already required for this catalogue, it might be beneficial to spend a few more hours redrawing the slogans so that they can be complete.

All slogans reported to the end of 2001 have been included, and prices have been updated to reflect current retail market values. The effective word is *retail*. Pricing of slogans is a very difficult art. Most common material is sold at auction in large lots, and therefore the prices per unit can be ridiculously low, so not reflect the valuation of that particular slogan in this catalogue. However, only a very small group of slogan specialists seek out these large bulk lots, typically looking for new early or late dates, or unrecorded time marks or variations. Most collectors using this handbook would probably be county, town or city postal history collectors or thematicists. Neither of these groups would be interested in bulk lots. They find their slogans at dealers' tables, or through auction catalogues where the prices would reflect the cost of finding, storing and handling the material. Coutts' catalogue reflects more accurately the latter type of pricing.

He explains in detail how he arrives at his suggested valuations, and establishes a minimum value of one dollar. He gives credit to the Flag and the Newfoundland study groups, both of which have conducted labour- and time-consuming inventory sampling. He mentions that this work provided a guide to the valuations he used for this type of slogan.

Many slogans are found in 2"×4" cutouts. Although acceptable in thematic exhibits, they are worth only 5–10% of the value of the same slogan on a clean 8 envelope with a readable a slogan and date. The evaluation in Coutts' catalogue applies to this latter type of slogan. Many of my colleagues feel that in many cases the valuations are too high and in others too low. The bottom line is that the valuations are only a guide.

This catalogue is far more than a listing of the slogans of Canada. It includes features from the first edition, such as machines that produced the slogans, an index of Jet Spray (Inkjet) slogans, and Newfoundland (pre-Confederation) slogans. New features in this edition include the following.

The first is a section on Special Service markings with illustrations. Coutts makes a first attempt at cataloguing these "back-of-the-book" slogans. They include Free, Field Post Office, Postage Paid, Customs, and Way Mail and other service slogans.

The second new feature is the half-page listing the Mail Processing Plant Locations to accompany the index of Jet Spray slogans. The third addition is an index of articles in *The Slogan Box*, newsletter of the Slogan study group. This is the first published cumulative index of articles from there.

Topical and thematic collectors will welcome a substantially expanded index which listing slogans by topic and sub-topic. It runs for 14 pages and a

list of this magnitude has never been published before. Just that list can be a major selling point for many potential buyers.

This wire-bound book, which lies flat when opened, concludes with a reference section listing most other publications written on the subject, but not including articles published in other magazines. Finally, the book's last page contains an offer from the author to provide a custom sort out of his 30,000-entry database (1,080 pages). For 10¢ cents per page, he will sort it and send you electronically the result of the search that you requested.

This is the perfect type of catalogue to be published on CD-ROM. That would allow purchasers to do their own sorts, and would make the catalogue much easier to. I hope, if there is a third edition, that a CD version will be available as well, even if it is a little more expensive.

I highly recommend this second edition. There is so much new that the first edition has become only a basic tool, and is not adequate for someone who wants to collect slogans seriously, or find out what slogans would enhance their thematic collection and exhibit.

Charles Verge

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What's new?— National Archives of Canada Philatelic Collections

Cimon Morin

This column is provided on a regular basis in order to publicize new acquisitions and activities within the philatelic area at the National Archives of Canada (NA). Researchers who wish to use the NA facilities should contact, in writing, the National Archives of Canada, Reference Services, 395 Wellington Street, Ottawa ON K1A 0N3 [fax: (613) 995-6274; e-mail: reference@archives.ca; Internet website: <http://www.archives.ca>]

The Library and Archives of Canada

The Minister of Canadian Heritage, Sheila Copps, announced 2 October 2002, the creation of the Library and Archives of Canada. This new agency combines the National Archives and the National Library of Canada. Minister Copps said "The Canadian Government is committed to making history, culture and Canadian voices accessible to all Canadians and to encouraging research, discovery and the sharing of knowledge. The creation of this modern, dynamic, world-class organization addresses an increased public appetite for knowledge about Canada." It will strengthen the visibility and accessibility of the collections and services of both the National Archives and the National Library. The Library and Archives of Canada will be better positioned as a leading knowledge and information management organization, and will continue as the repository of federal government records.

According to the National Archivist Ian E. Wilson,

The new institution, building on the proud traditions of the National Library and National Archives, will be a vital resource for all Canadians. Its collections will be comprehensive, documenting the full complexity and diversity of the Canadian experience. They will be available to all who may want to draw on them for the protection of their rights, for education, for cultural expression and for leisure.

The Library and Archives of Canada will bring together in one institution all forms of information that is Canadian or about Canada, much of it unique and unavailable elsewhere. In addition, it will provide leadership and support for archives and libraries across the country.

Keywords & phrases: National Archives of Canada

Study group centreline

Robert Lemire

THE purpose of this column is to bring to the attention of BNAPS members the fascinating specialist work being done within each of our study groups. My apologies in advance to authors and contributors whose articles are omitted; it is impossible to discuss the entire contents of every newsletter. Even with the help of the newsletter editors I can select only a few highlights. The summaries below represent what has arrived in my hands through to the end of December 2002.

Fancy & Miscellaneous Cancels The November 2002 newsletter contains a number of small items, Victorian to Elizabethan, as forwarded to editor Dave Laclelle from Brian Hargreaves, Gus Quattrocchi, Harold Hurlbutt, Dean Mario, Peter Geoffery and Don Fraser. There is also a short section on revisions to the information in the fancy cancel handbook.

British Columbia Postal History The October 2002 issue of the British Columbia Postal History Research Newsletter contains several articles showing modern cancellations. There is an updated list of Pitney Bowes Type "K" cancelling machines (based on lists by Dan Hunka in the *Postal History Society of Canada* Journal, and by Henry Wong of CP). There are examples of the handstamps used in three of the Staples Business Outlet offices, illustrations of several recent pictorial cancels, of some new machine cancels, and of a wide variety of different handstamps from retail postal outlets.

Admirals We had not seen much this year from the Admiral Study Group. However, *Admiral's Log* editor Leopold Beaudet compensates in the November 2002 issue with 38 pages packed with information. There are two major articles. John Cooper provides listings of the earliest known usages of the Admiral booklet stamps, and illustrates more than a dozen stamps, on and off and cover, that bear postmark dates earlier than those listed by Marler (or for which Marler did not list an earliest known usage). Leopold Beaudet provides extensive lists of recent sale and auction prices for imprint blocks and "other interesting pieces" (mint singles, blocks, lathework varieties) for all the 3¢ Admiral sheet stamps. The listing was prepared to help develop a specialized guide to the value of "plate" material in general, but also suggests that certain plate numbers are much scarcer than others. There are also a number of well-illustrated shorter articles (by Vic Willson, John Watson and Sandy Mackie) dealing with UPU rates during the Admiral period.

Perfins In the *Perforator*, Vol 23, # 5, John Munro-Cape provides a detailed article about the 4-hole OHMS perfins on the 1942 War Issue stamps. The

eight possible orientations of the perfins are described, and there is a discussion of rarity factors. A checklist of known varieties is provided. In Vol 23, #6, Mark Fennell supplements information in an earlier article by Peter Jacobi by showing some lovely blocks of postage due stamps with the CMS (Consolidated Mining & Smelting) perfin. A 1956 cover is also shown on which Wilding issue CMS perfins were used to pay postage due charges.

Elizabeth II Vol 11, #2 of the *Corgi Times* contains a thorough discussion (by editor Robin Harris) of different tagging styles that have been used on Canadian stamps over the last 40 years, with particular emphasis on the general tagging styles from 1971 to the present [*in this issue of Topics—ed*]. Also, Barry Danard presents details of recent “postage labels” used on inter-governmental mail in Manitoba. In Vol 11, #3, Robin Harris provides details of many different aspects of the current 48¢ booklets. Also, John Arn illustrates a precancelled block of twenty of the 15¢ floral definitive with perforated initials LA (Legislative Assembly of Ontario). A useful index for volume 10 was included.

Canadian Military Mail In the August 2002 newsletter, Doug Sayles describes a little-used *poste restante* service for troops. This was intended for personnel going overseas during World War II who did not know to which unit they would be attached on arriving. In the same issue, a number of interesting covers submitted by Colin Pomfret, Doug Hannan, Bill Pekonen and Donald Thompson are illustrated and discussed. The November issue contains illustrations of a Christmas envelope (probably post-war) and a 1944 Christmas air letter (from a soldier stationed in Holland). Doug Sayles provided an illustration of a commemorative cover for a 1964 Spitfire flight at RCAF Uplands, and questions the authenticity of the “Rockcliff” cancel.

Postal Stationery In *Postal Stationery Notes*, Vol 18, #2 & 3, Chris Ellis continues his series on illustrated cards. Cards used by the Breithaupt Leather Co and the James Smart Manufacturing Co are featured. Chris Ryan reports on four readily distinguishable varieties of the Government of Ontario Xpresspost envelopes, and provides details on users (Ontario universities). Bill Geijsbeek and Robert Lemire provide a summary of the information on pre-stamped Postcard Factory cards, and provide new information and a complete a checklist for the borderless cards released in 2001 & 2002.

RPO A large portion of the September-October issue of the RPO Study Group newsletter is devoted to more recollections of Robert Marriage, a retired RPO clerk. Mr Marriage answered a series of questions posed by newsletter editor Ross Gray, and provided details on the handstamps used, and on the procedures that were in place for handling registered and underpaid items. Another article, prepared by Brian Stalker, describes differences

among the five known hammers used on the TOR HAM & LON (Toronto, Hamilton & London) RPO.

Newfoundland In the September/October issue of the *Newfie Newsletter*, Brian Stalker makes the case that even though as many as three varieties of the Argentia TPO were listed in different early publications, there was probably only a single hammer. Early records were likely based on hand-drawn representations rather than photographs of actual strikes. Furthermore, a bounced strike of a single-circle hammer could have given the appearance of a double circle. Readers are asked to submit any evidence to the contrary. In the November/December issue, Colin Lewis illustrates an 1820 shipletter from Newfoundland to Liverpool (UK), and discusses the shipletter system as it applied during that period. There also is an extensive discussion about what is known about the provenance and authenticity of the rare "Sudan" booklet of Newfoundland Caribou issue stamps that was offered recently at auction [*in this issue of Topics—ed*].

Map Stamp In Vol 3, # 4, Fred Fawn discusses the mystery 3¢ map stamp essay, and proposes a reason the essay might have been prepared. However, the history of the item prior to 1948 remains unknown. Also, Sandy Clark describes at least six instances of mail disinfection in Canada between 1892 and 1903 (several of these occurred 1900–1902, when the map stamp might still have been used normally).

Small & Large Queens In newsletter # 22, a discussion of the 8¢ small queen issue is continued from newsletter # 21. Robert Cumming presents arguments concerning the engraving of the vignette and preparation of the plates. John Hillson takes issue with some of the comments on the imperforate 8¢ stamps (in # 21).

Re-entries In Vol 20, # 3 of the newsletter of the Canadian Re-entry Study Group there are illustrations of several interesting re-entries. Four, as submitted by Ron Waldston, are on copies of Ottawa printings of the 3¢ small queen. Four more, on Admirals, are reported by Art Halpert.

Air Mail The December 2002 issue of the newsletter offers a reprise of Bill Pekonen's report (originally published in *Maple Leaves*) of re-entry varieties on airmail stamp Scottc9. The question of the meaning (and origin) of the (boxed) handstamp marking "D.w.", found on many airmail covers from the early 1930s, was raised at the Seattle meeting. Comments from earlier newsletters, and from Don Amos and Gord Mallett are noted, but the question remains unanswered.

World War 11 The November 2002 issue of the *War Times* contains the conclusion (part 6) of Bill Pekonen's listing of War Boards. This list will undoubtedly be a useful resource for others. Gil Vatter has put together an inter-

esting article on the censoring of picture post cards during World War II. I doubt that very many senders minded, except when the censor label covered most of the picture (as in one of Gil's illustrations). Chris Miller (from material supplied by Doug Hannan) outlines the shuttle service of planes and pilots across the Atlantic during World War II. Several examples of consequent Bomber mail are illustrated.

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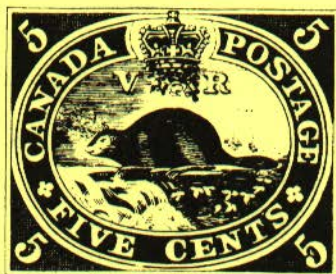
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